

MODERN DRUMMER™

OCTOBER-NOVEMBER 1980
\$2.00



A Contemporary Publication Exclusively for Drummers

71002

**An Exclusive
Interview With
LOUIE BELLSON**

ROY HAYNES
Jazz Legend
Still Goin' Strong

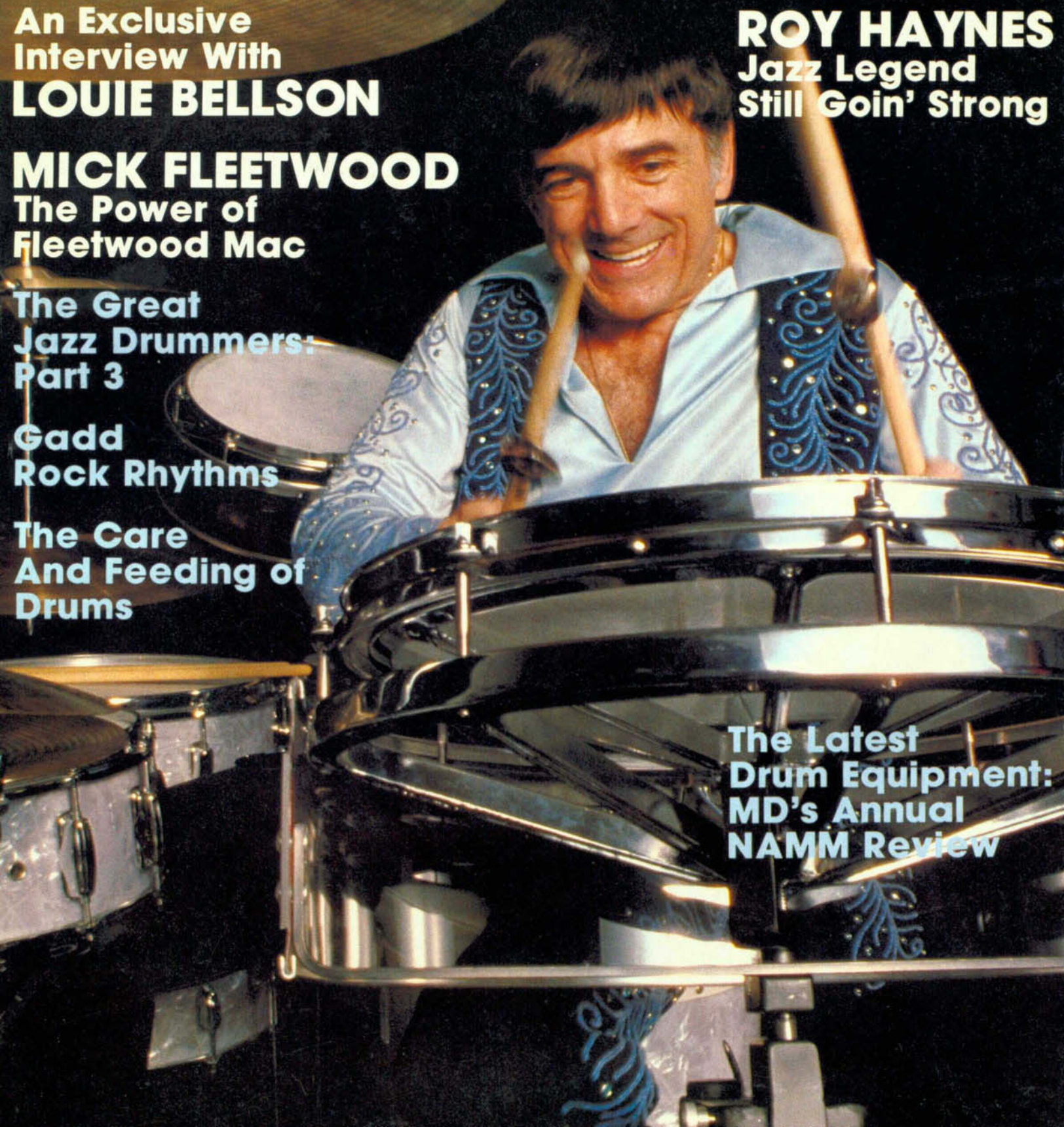
MICK FLEETWOOD
The Power of
Fleetwood Mac

**The Great
Jazz Drummers:
Part 3**

**Gadd
Rock Rhythms**

**The Care
And Feeding of
Drums**

**The Latest
Drum Equipment:
MD's Annual
NAMM Review**



Ludwig's Stable of Stars



doesn't horse around!



These Percussionists Are Tops in their field. In Rock, Jazz, Country, and R & B, they do it all . . . On Ludwig/Musser Products. So, Don't Horse Around, visit your Ludwig Dealer and Join the Stars.

1. **ROBIN STEELE** Duke Tomatoe and the All Star Frogs
2. **ANDY PARKER** U.F.O.
3. **ALAN GRATZER** R.E.O. Speedwagon
4. **STEVE WALSTON** Gary Jones Band
5. **JOEY KRAMER** Aerosmith
6. **WAYNE PHILLIPS** Charlie Byrd Trio
7. **VINCE DEE** Independent
8. **VINNIE APPICE** Independent
9. **BILL TRAINOR** Facedancer
10. **JIM MARSHALL** Charlie Daniels Band
11. **DANNY GOTTLIEB** Pat Metheny
12. **FREDDIE EDWARDS** Charlie Daniels Band
13. **HORSE** Independent
14. **JOHN BEKE** Sharie Lynn Show
15. **PAUL QUINN** Joe Kelly 4 + 1
16. **GINGER BAKER** Independent
17. **DEWEY BOND** Independent
18. **GARY SMITH** Survivor
19. **ALAN WHITE** Yes
20. **RON TUTT** Independent
21. **DARRELL SWEET** Nazareth
22. **ROGER POPE** Independent
23. **SANDY WEST** Runaways
24. **TONY BROCK** The Babys
25. **ROY YEAGER** Atlanta Rhythm Section
26. **AYNSLEY DUNBAR** Jefferson Starship
27. **CARMINE APPICE** Rod Stewart
28. **BARRIMORE BARLOW** Jethro Tull
29. **BILL LUDWIG III** Advertising Manager
30. **ROGER EARL** Foghat
31. **DAVID FRIEDMAN** Double Image
32. **DAVE SAMUELS** Double Image

Not Pictured Due to Schedule Conflicts:

BOB BENBERG Supertramp
JOHN BONHAM Led Zepplin
BRUCE CRUMP Molly Hatchet
JOHN CUFFLEY Climax Blues Band
CLIFF DAVIES Ted Nugent
MICHAEL DEROSIER Heart
SIMON KIRKE Bad Company
JEFF PORCARO Toto
ROGER TAYLOR Queen



*The Star Maker,
Ludwig 6-ply Shell.*

LUDWIG® INDUSTRIES

1728 North Damen Avenue Chicago, Illinois

312/276-3

CONTENTS

FEATURES:

LOUIE BELLSON

The talent of Louie Bellson has been recognized world wide for many years. Love of and dedication to music, fostered at a young age by his father, prepared Bellson for the bands of Ted FioRito, Benny Goodman, Harry James, Tommy Dorsey and Duke Ellington. In this special interview, Bellson discusses the many facets of his career, his innovative double bass drum concept and the function of the drummer within a big band. **12**



MICK FLEETWOOD

At the helm of Fleetwood Mac, Mick Fleetwood is one of rock's most popular musicians. Fleetwood discusses his drums, the requirements of the recording studio and the importance of playing within your limitations to retain tension within the music. According to Fleetwood, "Drums are there to complement. The rhythm section is there to be subservient to ... the vocals and the music." **16**



ROY HAYNES

A 'natural' drummer, Roy Haynes has played with an array of jazz artists throughout his career, including Charlie Parker, Thelonious Monk, Sarah Vaughan and John Coltrane. Haynes reminisces about the artists he has played with and explains how he approaches each new musical challenge that faces him. **30**



PERCUSSION INNOVATIONS FROM DOWN UNDER 20

GREAT JAZZ DRUMMERS, PART III 22

INSIDE LATIN PERCUSSION 26

COLUMNS:

EDITOR'S OVERVIEW 4

ASK A PRO 7

IT'S QUESTIONABLE 8

READERS' PLATFORM 10

CONCEPTS Drumming and Breathing by Roy Burns 38

SOUTH OF THE BORDER Brazilian Rhythms by Norbert Goldberg 42

THE CLUB SCENE Cleaning Your Set by Rick Van Horn 46

ROCK PERSPECTIVES Steve Gadd: Up Close by Rick Latham 50

STRICTLY TECHNIQUE The Three Stroke Roll by Brent Brace 54

DRIVER'S SEAT Listening and Learning by Mel Lewis 60

JAZZ DRUMMER'S WORKSHOP A Primer on Hi-hats by Jack Scott 68

RUDIMENTAL SYMPOSIUM Alex Duthart: Close Up by Keith Duff and Neil Kirby 70

SHOP TALK The Care and Feeding of Drums, Part 1 by Frank Kofsky 74

DRUM MARKET 82

PRODUCT CLOSE UP Pedals in Perspective, Part I by Bob Saydlowski, Jr. 86

JUST DRUMS NAMM Show Report by Clint Dodd 93



Yamaha Musical Products • A Division of Yamaha International Corporation • Box 7271 • Grand Rapids, MI 49501

The sound is resonant. Powerful.
The look and feel are rock-solid. The craftsmanship is uncompromised.
The total effect is nothing short of electrifying.
Yamaha drums.



EDITOR'S OVERVIEW



Occasionally we feel it's important to report on the general health of the percussion industry. To do so, we turn to the American Music Conference which gauges the state of the music industry through its *Annual Industry Review*. Despite the tight money market impact on big ticket items, the music industry reported sales of 2.3 billion dollars last year. The percussion industry portion was equally impressive with domestic sales volume reported at 70.4 million dollars, up from 61.2 million the year before, and 48.3 five years ago. Of course, some might say that price increases accounted for a large chunk of that growth, and this is true to some extent. Interestingly enough, however, various other musical instruments had price increases last year and still reported losses in sales volume, or more modest gains by comparison. A real gain of 5% for our industry is actually quite satisfactory, particularly in light of today's gloomy economic picture.

Percussion exports were especially strong reaching 12.5 million dollars from 8.1 recorded the year before. The leading customers of U.S. percussion exports are currently Canada and West Germany, apparently in that order. Imports were slightly down at 12.8 million dollars, with Taiwan (not Japan) the United States' principal source of percussion imports. The AMC survey also reveals that there are 2,700,000 amateur drummers in the U.S., 94% male, 6% female, with a median age of 16. Ten years ago there were 1,900,000.

These figures clearly indicate that the percussion industry in this country is in admirable condition. The demand for new and improved equipment continues with no end in sight, and that demand is being met by new and improved product designs each year.

Our cover feature this issue is Lou Bellson, a dear friend and supporter of MD since its inception. Bellson has ranked high among the world's most outstanding drummers for nearly forty years and continues to maintain his position as a consistently dynamic player.

Mick Fleetwood, of Fleetwood Mac, talks about the band, his role, and the long climb up the music business ladder of success. Good taste, sensitivity and versatility perhaps best describe Roy Haynes, whose career has run the gamut from 52nd Street to fusion.

MD's first in a series of close-ups on the revolutionary new drum suspension systems begins with Australian Don Sleishman's pioneering efforts in *Percussion Innovations From Down Under*.

For seventeen years, Latin Percussion has led the way in the design and manufacture of Latin American percussion. MD's Karen Larcombe recently visited with President Martin Cohen for a tour and a closer look at the man and his company. And Part Three of *The Great Jazz Drummers* closely examines the bop drummers of the forties and the eventual transition to the 'hard' and 'cool' schools of the fifties.

You'll also find some powerful Steve Gadd rhythms, a guide to proper hi-hat technique, Roy Burns on breathing, Rick Van Horn on customizing, and Part 1 of a special three-parter on *The Care And Feeding of Drums* by Frank Kofsky. We've also once again devoted the entire *Just Drums* department this issue to what's new in percussion from the annual NAMM (National Association of Music Merchants) Expo. Clint Dodd was our man in Chicago this year, and he's brought us a super wrap-up to an exciting issue.

RS

STAFF:

EDITOR-IN-CHIEF:	Ronald Spagnardi
FEATURES EDITOR:	Karen Larcombe
ASSOCIATE EDITORS:	Mark Hurley Paul Uldrich
MANAGING EDITOR:	Michael Cramer
ART DIRECTOR:	Tom Mandrake
PRODUCTION MANAGER:	Roger Elliston
ADVERTISING DIRECTOR:	Jean Mazza
ADMINISTRATIVE DIRECTOR:	Isabel Lori
ADMINISTRATIVE MANAGER:	Ann Lambariello
DEALER SERVICE MANAGER:	Carol Morales
CIRCULATION:	Leo L. Spagnardi Marilyn Miller Maureen Politi

MD ADVISORY BOARD:

Henry Adler	Mel Lewis
Carmine Appice	Peter Magadini
Horace Arnold	Mitch Markovich
Louie Bellson	Butch Miles
Roy Burns	Joe Morello
Jim Chapin	Charley Perry
Billy Cobham	Charlie Persip
Joe Corsello	Joe Pollard
Les DeMerle	Arthur Press
Len DiMuzio	Paul Price
Charlie Donnelly	Paul Real
Sonny Igoo	Ed Shaughnessy
Don Lamond	Lenny White

CONTRIBUTING EDITORS:

Susan Alexander, John Faraola, Scott Kevin Fish, Robyn Flans, Norbert Goldberg, Harold Howland, Cheech Iero, Larry Kanusher, Rick Mattingly, Michael Rozek, Bob Savdowski, Jr., Michael Shore, T. Bruce Wittet.

MODERN DRUMMER Magazine (ISSN 0194-4533) is published bi-monthly, February, April, June, August, October and December by Modern Drummer Publications, Inc., 1000 Clifton Avenue, Clifton, N.J. 07013. Controlled Circulation Postage Paid at Clifton, N.J. 07015 and at Richmond, Virginia 23219. Copyrighted 1980 by Modern Drummer Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited. **SUBSCRIPTIONS:** \$9.95 per year, \$19.00, two years. Single copies \$2.00. **MANUSCRIPTS:** Modern Drummer welcomes manuscripts, however, cannot assume responsibility for them. Manuscripts must be accompanied by a self-addressed stamped envelope. **CHANGE OF ADDRESS:** Allow at least six weeks for a change. Please provide both old and new address. **MUSIC DEALERS:** Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Publications, Inc., 1000 Clifton Avenue, Clifton, N.J. 07013, (201) 778-1700. **POSTMASTER:** Send form 3579 to Modern Drummer, 1000 Clifton Avenue, Clifton, N.J. 07013.

It's About Time.



We all know how important it is for a drummer to play strong, solid time. In fact, good time is a drummer's most important asset. But how many of us are really doing anything about it? Well, now **you** can. **Time Machine** is a fully guaranteed electronic metronome, compatible with all stereo headphones, and **loud** enough to allow you to practice on your drum set at realistic dynamic levels. Re-

fine your technique, lay down a perfect groove in the studio, and settle tempo disputes at rehearsal. How good is your time? With a metronome you can **hear**, you'll know for sure. **Time Machine**. A reasonably priced, high-quality metronome designed for drummers. To order yours direct, send a check or money order for \$55.50 (includes tax, batteries, and shipping) to:

Time Machine
37448 Willowood Drive
Fremont, CA 94536

SYNARE TYMPANI

Electronic tympani that sound identical to acoustic tympani, fit into any trap case, and cost just \$325!

DESIGNED WITH THE SET DRUMMER IN MIND.

Synare Tympani create the same, rich sounds that have made acoustic tympani famous for centuries, **PLUS** they're far more economical and practical.

Each unit is:

★ **Instantly tuneable by hand or foot.** Simply turn the tune control to the pitch you need, or use the optional foot pedal.

★ **Amazingly versatile, to meet your musical needs and tastes.** One moment, it sounds like a 20" timp; the next moment, a 32" timp. You can create upsweep, downsweep, and even timbale effects!

★ **Easily adaptable to your playing style.** The **decay** control serves as a muffler. The **sensitivity** control is self-explanatory; you can increase or decrease the sensitivity of the instrument. The **volume** control allows you to play as loud or soft as you wish. In addition, each TYMPANI has **dynamic response**; the harder you strike the head, the louder the sound.

The SYNARE TYMPANI may be **hand, stick, or mallet activated**. Since it has an 8" drum head, the bounce is very similar to an acoustic drum. By purchasing SYNARE

TYMPANI, you can also eliminate the need for elaborate, expensive miking systems.

★ **Extremely portable, designed to fit into your trap case.** SYNARE TYMPANI are only 8" in diameter, 2" deep, and weigh just 4 pounds. They may be easily mounted on our S-31 double tom stand.

★ **Easy to practice, because now you can use headphones.** Neighbors, landlords, family and friends will be happy to learn that you can practice **quietly**. You can use normal headphones through the SYNARE MIXER, or amplified headphones plugged directly into the instrument.

★ **Tough and durable for drummers on the road.** Our TYMPANI are made of heavy-duty steel.

★ **AC powered, so you have a steady, constant power source.** Each instrument comes complete with an AC adaptor.

★ **Very affordable, with a suggested retail price of only \$325.** Acoustic tympani don't come close to our prices.



RECOMMENDED SET-UP: 2 SYNARE TYMPANI
on an S-31 tom stand.



Visit your favorite
music store today, or
write: Star Instruments
Dept. MD
Stafford Springs, CT 06076
203-684-4258



ASK A PRO

HENRY ADLER

Q. Did Buddy Rich actually help you write the famous Buddy Rich snare drum book?

Phillip Potash
Oklahoma City, OK



A. The book was written to combine what Buddy Rich does, with a method for practicing the rudiments. I tried to put the rudiments down in a manner that would help the drummer to achieve that type of technique. Even though Buddy may not have written the actual notes, the book was developed from his method of playing. Thus, the name Buddy Rich's Modern Interpretation of the Snare Drum Rudiments. It's his interpretation and his ideas.

ROY HAYNES

Q. When did you play with the immortal Charlie Parker, and what did you learn from that experience?

John Reilly
Boston, MA



A. I was about 23 or 24 years old when I started playing with Charlie Parker. It was in the autumn of 1949 and I worked with him until '52 or '53. I became more sensitive as a player. I played with Lester Young before Charlie Parker. He was very sensitive to drums, and he loved what I did. But "Bird" was beautiful. We would do a week somewhere, sometimes two, then I wouldn't see him for awhile. The Lester Young gig was steady for two years. I listened a lot. They both added to my sensitivity as a drummer.

JOE FRANCO

Q. How did you go about developing your left foot technique?

Anthony Beneditti
Newark, NJ



A. I'm asked this question more than any other. I developed my left foot on the hi-hat before moving it over to the left bass drum. I practiced playing eighth notes with the left foot on my hi-hat in standard rock beats. This strengthened my left foot, improved my independence and balance, and gave the rhythm a strong eighth note feel. It also freed my right hand to compliment the rhythm in other ways. When I was comfortable with the eighth notes in the left foot, I moved over to the left bass drum, playing the eighth notes on the downbeat. When I played the upbeats with my right bass drum, I basically had my sixteenth note single stroke roll together. I've stayed with this concept for all my bass drum work and continue to lead with the left foot. The most important thing to remember is to play with the ball of your left foot. This establishes the correct point of balance you need to play double bass drum rolls with the kind of power necessary for today's rock drumming.

INTRODUCING ! THE NEW SYMPHONIC CASTANET !

Castanets are hand made from imported grenadilla wood, mounted on a new and improved handle, and available in three different sizes: small, medium, and large. The small (#5) castanets produce a high, bright, and cutting sound; the medium (#6), somewhat lower in pitch, produce a more mellow sound; the large (#7) are low in pitch and have proven particularly useful in softer passages as well as louder passages. The new improved handle allows for maximum control, rhythmic articulation, and beautiful tone.

For further information contact: Frank Epstein, c/o The Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115, or your dealer.

IT'S QUESTIONABLE

by Cheech Iero

Q. Would you please explain what two dots after a note indicates?

L.B.
Tampa, FL

A. One dot after a note increases that note by half of its original value. A double dot indicates an increase of one half the value of the first dot. Therefore the note would be increased by three-quarters of its original value.

Q. I know that drummer Butch Miles left the Count Basie band, and for awhile I saw him with the Dave Brubeck Quartet. Where is he now?

L.S.
Chicago, IL

A. As of this writing, Butch Miles is with singer Tony Bennett in Las Vegas.

Q. Did Maynard Ferguson's current drummer once play with a famous American rock group? Hasn't he written a book on funk/rock drumming?

D.B.
Weyburn, Canada

A. Roberto Petaccia, now with the Maynard Ferguson orchestra, joined the Mark Almond Band for their U.S. tour in 1978. Roberto has written a book entitled Progressive Steps to Progressive Funk which can be purchased through R. P. Publications, 74 Fenway, Boston, MA 02115.

Q. I recently purchased a four octave Leedy Marimba with rosewood bars. The bars are in beautiful condition, and I was wondering if you had any suggestions on how to keep them that way?

R.W.
La Mirada, CA

A. Your marimba bars will shine and stay looking like new if you polish them once a week with lemon oil, or high quality furniture polish. Never use an abrasive cleaner on wood.

Sam Ash
WORLD'S LARGEST DEALER

DRUMS•DRUMS•DRUMS
OVER 500 SETS IN STOCK

LUDWIG•SLINGERLAND•TAMA•NORTH•PEARL
PREMIER•YAMAHA•CAMCO•ZILDJIAN•SYNARE
GRETSCH•PAISTE•ROGERS•SYNDRUMS•EVANS
REMO ROTOTOMS•GONBOPS•LATIN PERCUSSION
DRUM WORKSHOP•REMO•DURALINE•DANMAR
UFIP•TOSCO•CANASONIC•REGAL TIP•CAMBER
PROMARK•HANDS HICKORY•CAPELLA•SAMSON
BUNKEN•VIC FIRTH•GOODMAN•POWERTIP
CARROLL SOUND•CASES•COVERS

MALLET INSTRUMENTS
Deagan•Musser•Decatur

FAMOUS LOW PRICES
Why wait? Call us now—we probably have it in stock.

HOT LINE CALL TOLL FREE
800-645-3518

Sam Ash
SINCE 1924
MUSIC STORES

101 PENINSULA BOULEVARD, HEMPSTEAD, NEW YORK 11550




DRUM WORLD

Dedicated Entirely
to the Art of Drumming

All Major Brands Available
Percussion Lessons & Rentals

994 GENEVA AVE.
SAN FRANCISCO, CA.
(415) 334-7559
Mon.—Sat. 9 to 6

Lowest Prices in Town
All Major Credit Cards
Accepted
Financing Available



Q. What is a cymbal spring and what company makes this product?

S.K.
Paris, FR

A. The cymbal spring is a relatively new product which attaches to the cymbal stand with a thumb screw. The spring at the base of the item forms a clip which snaps the cymbal into place, eliminating the wing nut, tubing and felt washer. The cymbal is allowed free movement, thus absorbing the impact of the stick, and is held safely even at extreme angles. Cymbal springs are manufactured by Aquarian Accessories Corporation, 1140 North Tustin Ave., Anaheim, CA 92807.

Q. I need a 15 1/2" head for a 1961 floor tom. I tried ordering from Remo a few years ago, but never heard from them. Any suggestions?

T.J.J.
Monterey, CA

A. Try Remo again. They have the capabilities for manufacturing a vast variety of sizes. Send the old head to the attention of Lloyd McCausland, do Remo Inc., 12804 Raymer St., North Hollywood, CA 91605, along with your written request.

Q. Is weightlifting a bad idea for drummers?


J.F.
St. Louis, MO

A. A program of light weight training, along with other aerobic exercises such as running, jogging, swimming and tennis, can be excellent conditioners for endurance, strength and stamina. However, a great deal of weight lifting can result in "pumped up," tight muscles, which may cause more harm than good. MD will soon be running a full-length feature article on the weight lifting controversy, along with a carefully planned program for drummers interested in this form of training.

Q. What drum company is currently making a snare drum out of bell metal?

H.L.
Sydney, Australia

A. Tama's Mastercraft Bell Brass snare drum is what you're referring to. The shell is sand cast in the same manner as cymbals and bells. The 12mm casting is hand-turned to a thickness of 5mm and then burnished to a natural brass patina. The tone of this snare drum is claimed to grow warmer and sweeter with age.



The Music Mall
Pied Piper
Huntington, West Virginia
CALL TOLL FREE
1-800-642-3446 W.Va.
1-800-624-3498 USA

PHONE TOLL FREE
1-800-624-3498 U.S.A. and 1-800-642-3446 in W.VA.
"We'll Take Time to Talk"
We have all major drum lines including:
TAMA, YAMAHA, SYNARE, SYNDRUM
All sizes of fiber and ATA approved cases!



A NEW CONCEPT
OF
READING DRUM MUSIC
by
Danny Pucillo

Endorsements by

Louie Bellson

Ed Shaughnessy

PRICE \$6.00

Order direct or from your dealer.
Send check or money order plus 50c postage.

RO DAN MUSIC
21180 LOPEZ STREET
WOODLAND HILLS, CALIF. 91364

Vic Firth, Solo Timpanist for the Boston Symphony Orchestra.

"For a few pennies more you get the best sticks money can buy. Mine."

The finest drums can cost twice as much, or more, than standard models. But the finest sticks can be yours for just pennies more per pair.

What makes Vic Firth's sticks so great?

Hand selected rock maple. Each stick is individually rolled to eliminate warpage. Pitch pairing for absolutely perfect balance. An ironclad guarantee against defects. And the most efficient customer service in the industry.

Don't let a few pennies come between you and your talent.

Stick with Vic. Vic's sticks for drums, vibes, timps, and Leigh Stevens concert marimba mallets. At selected drum stores. Catalog available free.

**VIC
FIRTH**

Vic Firth® Inc., Box 10, Dover, MA 02030, USA

READER'S PLATFORM

The long awaited article on Carl Palmer was excellent. I have been an admirer of his work for a number of years and have all of his albums.

The interview was presented in a very organized manner and brought to the surface certain facts that I was unaware of. I'm looking forward to the debut of Palmer's new musical venture, P.M.

Carl Palmer's contributions as a musician have helped inspire my objectives in music. I have seen and heard what is possible.

ALANM.SCHRAGER
BELLEVILLE, IL

There are two drummers that your magazine has completely overlooked. One is Simon Phillips, who is without a doubt the best young drummer today. I have been an avid admirer of his ever since I first heard him. The other is Pierre Morelin, another fine drummer with the French group, Gong. Please don't overlook these great talents. I would definitely appreciate an interview with them in your magazine.

JIMMY BURLESON
WOODBIDGE, VA

I read your report on the Slingerland/Louie Bellson Drum Contest in the April/May issue. I feel that your editors should have given credit to the instructors that helped prepare these students for this level of performance. The teachers, along with the parents, made the trip to the contest at the expense of the Slingerland Drum Company. Slingerland felt that the instructors were important enough to recognize their part in the contest. I hope that you will make an effort to give credit to the instructors and that this was just an oversight on your part.

G. H. MOLNAR
CLEVELAND, OH

I must compliment you on an excellent magazine. I find something of interest in every single article and my style has improved greatly from reading your publication. For years, I searched for a publication strictly for percussionists. When I finally found MD at a local drum shop, I immediately subscribed. Believe me, I am not sorry. Keep up the good work.

JAMES MURPHY
CINCINNATI, OH

OCTOBER/NOVEMBER 1980

I'm writing in response to the two Chuck Mangione concerts that I attended mainly to hear James Bradley, Jr. I feel he's one of the most innovative jazz/funk drummers of our time. A master of his art. Please consider an interview with him in the near future.

SAM MENKEMELLER
BRIDGEPORT, OH

I just finished reading the interview with Keith Knudsen and Chet McCracken in the August/September 1980 issue of *Modern Drummer*. It just so happens that I saw the Doobie Brothers in concert recently in Philadelphia. The information in your article helped my understanding of some of the techniques I noticed. However, what intrigued me the most about the article was the fact that Chet McCracken enjoys teaching the drums. I have been playing drums for over 9 years and would be overjoyed at the chance of furthering my education by taking lessons from such an experienced person.

TIMOTHY WOLF
TOMS RIVER, NJ

Mr. Palmer's views on Gretsch hardware in the June/July issue (he called it rubbish) is pure ignorance. I suggest that he wake up and check out their tom hook-ups. He would probably change his mind about which hardware to use.

KEN STROUD
ANAHEIM, CA

In regard to Dave Fluegge's letter in your June/July issue, that voiced concern of "Prejudice toward white drummers in the Colloquium III article," I am a young (white, if it matters) drummer. The impression I got from that section of the Colloquium article was simply that many excellent drummers have been missed by the masses because they have not received the attention and publicity that others have been fortunate enough to receive. I don't believe that Billy Hart was promoting racial prejudice. Fluegge's final statement about never wanting to hear Colloquium III only shows, sadly enough, what prejudice really is: a preconceived judgment without just grounds or sufficient knowledge.

DAVID STANOCH
MINNETONKA, MN

**this
publication is
available in
microform**



Please send me additional information.

**University Microfilms
International**

300 North Zeeb Road
Dept. P.R.
Ann Arbor, MI 48106
U.S.A.

18 Bedford Row
Dept. P.R.
London, WC1R 4EJ
England

Name _____
Institution _____
Street _____
City _____
State _____ Zip _____

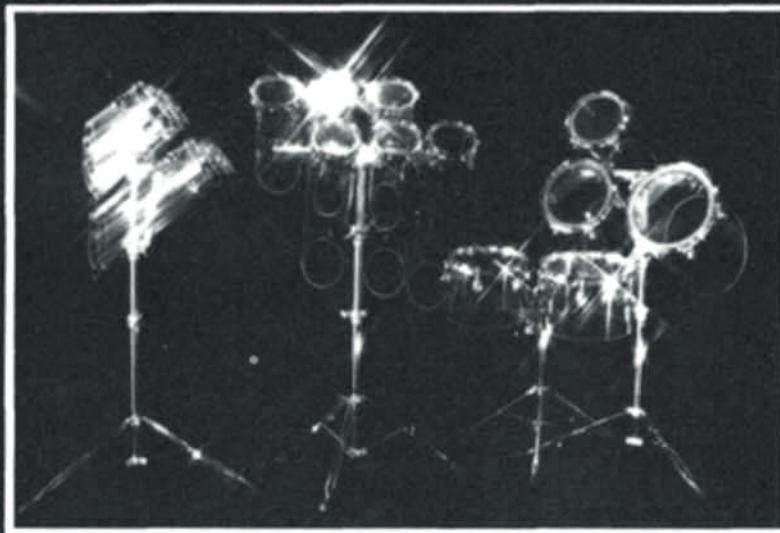
LAUNCHING NEW IDEAS...

DRAGON DWARFS

(FURTHEST TO THE LEFT)
SIX DRUMS, SIX INCH
DIAMETER, SHORT
LENGTHS, HIGH PITCH
RESPONSE.

DRAGON DRUMS

(SECOND FROM THE LEFT)
SIX DRUMS, SIX INCH
HEAD DIAMETER, LONG
LENGTHS, MID-RANGE
PITCH RESPONSE.



LATIN DRAGONS

(SECOND FROM THE RIGHT)
TWO DRUMS, TEN &
TWELVE INCH HEAD
DIAMETER WITH
TIMBALE SOUND.

DRAGOONS

(FURTHEST TO THE RIGHT)
THREE DRUMS, EIGHT,
TEN & TWELVE INCH
HEAD DIAMETER, LOW
PITCH RESPONSE.

...INTO PERCUSSION TECHNOLOGY

ALL SEAMLESS ACRYLIC SHELLS.

STANDS INCLUDED WITH ALL PRODUCTS, EXCEPT FOR LATIN DRAGONS.

CASES INCLUDED WITH ALL PRODUCTS.

Available now from **DRAGON DRUM Ltd. corp.**

6804 East 48th Avenue, Suite F • Denver, Colorado 80216 • (303) 399-3367 • RALPH "REMO" PACKER, President



LOUIE BELLSON

At the root of Louie Bellson's talent lies a wealth of knowledge, perseverance and the hunger for constant improvement. His consistent quest to remain abreast of the times and changes is rewarding to him and his audiences all over the world. He was genuinely thrilled about the 1980 Modern Drummer Reader's Poll in which he was voted #3 Best All Around Drummer and #2 Best Big Band Drummer.

"I've never won a *downbeat* poll in my life, or any kind of poll, except the last two years I won the *International Musician* which is an English Poll. Years ago, when it was Gene, Buddy, Jo Jones and I, I always placed fourth, a couple of times third, fifth and sixth, and I thought it was great that *Modern Drummer* readers put me among all those great players.

contest was the fact, that with my longevity so far, the young people felt that I was important enough to be in a category with Steve Gadd. That's what made me feel good. It made me feel like my efforts to stay with the times have paid off," he said.

Seated in the kitchen of his spacious country style home in Northridge, California, Bellson had a copy of the February/March, 1980 issue of *Modern Drummer* opened before him. Before beginning the interview, Bellson wished to clarify certain points made in a column written by New York City drum instructor Stanley Spector.

"Stanley Spector, who I know very well and who is a very competent teacher, talks about challenging the rudimental system and also makes mention of a drum workshop presented at the New-

port Jazz Festival a few years ago. I remember that night very well. I was involved, as was Jo Jones, Elvin Jones, Roy Haynes and Mel Lewis. Stanley is a little bewildered as to the demonstration I did on jazz drumming. Well, it wasn't a demonstration on jazz drumming. I was asked to, beside playing on the set, go out and give the kids a little something that I do at clinics where I demonstrate some basic fundamentals of drumming—not jazz drumming, but fundamentals of drumming. So, I'd like to clarify that point first of all. I didn't demonstrate the long roll to pertain to jazz drumming, but as one of the rudiments.

"I would also like to bring to Stanley Spector's attention that there's nothing wrong with the scales of drumming. If anybody wants to put that down, then they might as well put down Charlie Parker for learning the scales and chords which he knew so very well that made him such an outstanding musician, and Dizzy Gillespie, too. There's nothing wrong with the 26 basic rudiments. I feel you can obviously add more to that. I think there are some Steve Gadd rhythms now that have been played by this young man during the last few years where we could add 27, 28, and 29 to the rudiments. I don't like to differentiate between rock, jazz and whatever else. I like to think like Ellington said—music. It's all music, but in all of it, as I am sure Stanley knows, when a drummer plays a single roll and a long roll and a flam, there's nothing else he can play. Everything else is a composite of those three, but you should learn those fundamentals and take it from there."

Knowledge and the advancement

therefrom, has been a major point throughout Bellson's career. Training and practice began at age 3 and has not become any less important to him today.

"I come from a very musical family," he stated. "My father had a music store in Moline, Illinois for many, many years, so with four boys and four girls working in that music store, we had nothing but E flats and B flats coming out of our ears 24 hours a day.

"At about 3½ my father took me to a parade and the minute I heard the drum section, that sound just enveloped me and I pointed to the drums and said, 'That's what I want to play,' and he said, 'Well, we'll see.' But when I got home from the parade, I just kept saying that I wanted to play the drums and he said that I was so definite about it, that he knew I was ready for my first lesson.

"I had wonderful training from my father. When this all started happening, I thought that maybe my father was taking me a little too far, but I realize now what he was doing. He was giving me a basic foundation. He said if I really wanted to learn how to play and make it my career, then I'd have to dig in and try to learn all there is to know and keep learning. He wasn't talking just about the drums. He taught us a little bit about every instrument. In fact, we gave lessons in the music store when the regular classes were filled up. He knew that we were all teacher-minded and could communicate with the youngsters, and two of my brothers are excellent teachers today. By the time we were thirteen years old, all of us knew every aria from every opera and he taught us how to listen to all music—symphonic music, jazz, chamber

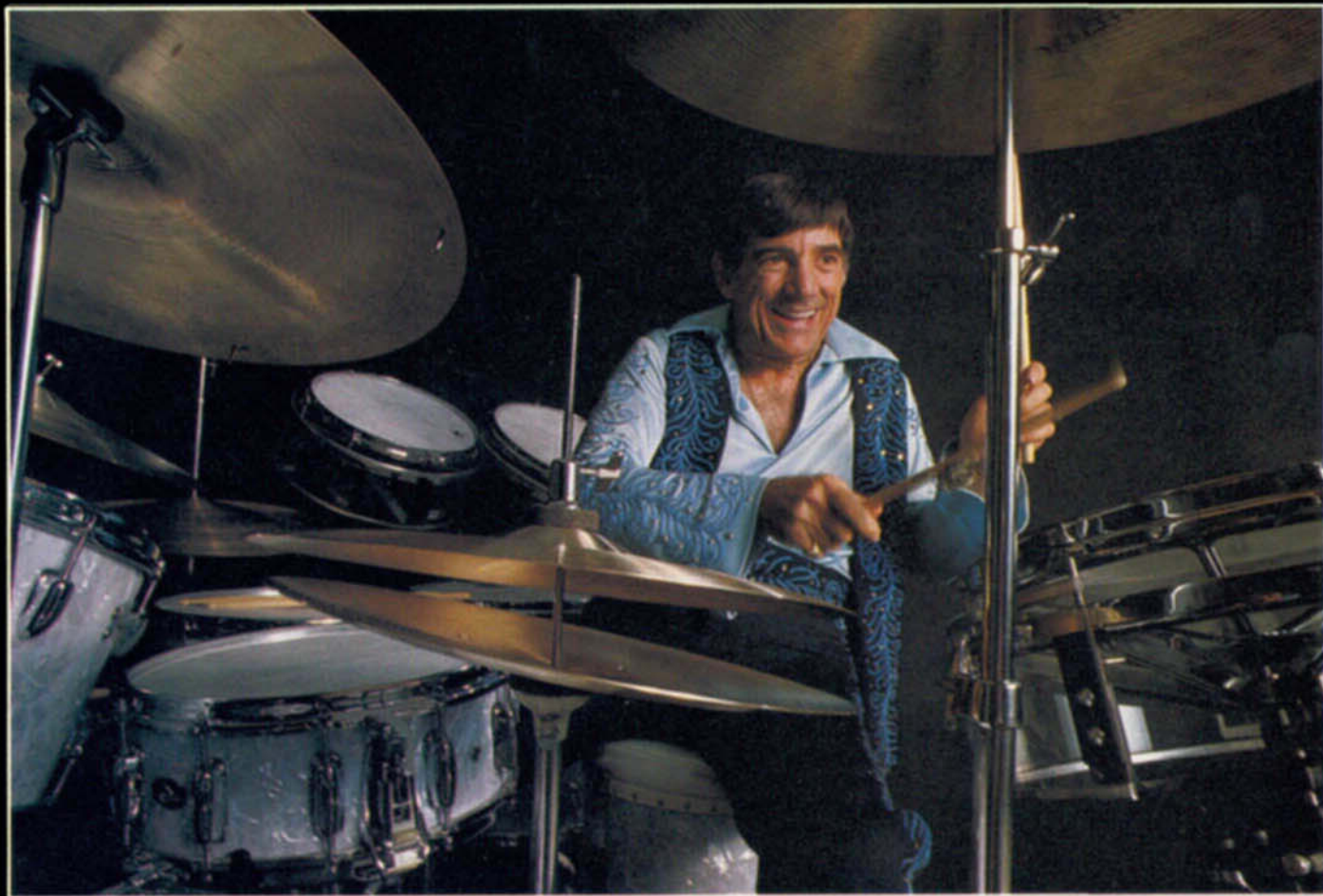


Photo by Jack Koehler

groups, string quartets, so I really have him to thank, first of all, for all the great training. It really helps today when Eddie Shaughnessy is gone and Doc Severinsen calls me to do the 'Tonight Show.' We don't have much time to rehearse and they have to put things in front of me and I have to sight read. Now, if I didn't read, I'd be stuck, or if I didn't know how to play the various contemporary rhythms they have today, besides the jazz things, I'd be out of luck again.

"It's up to the individual to keep up with the times. If you say to yourself that you are in the drumming field and constantly listen to records and go out and listen to players, you keep abreast with the times. If you want to just sit back and be lazy, then you're copping out. If the drummers from my era are just going to play what we did years ago, that's fine, but I think they're closing themselves out, because some of the young kids are playing so many beautiful things, like Garibaldi, Gadd, Cobham, all these tremendous players. They're doing things today we didn't even dream about doing.

"I also do at least 40 clinics a year, and I would not go a year without doing that because the kids keep me up. I get a chance to listen to them and while I'm

able to pass something off to them, they in turn give me something, so it keeps me on my toes and my eyes and ears open to new things."

After taking lessons from his father for about two years, his father suggested that he study with another teacher to get away from the father-son relationship. Bellson began with Bert Winans, one of the people to originate the first thirteen rudiments, and stayed with him for about six years.

"He was definitely a rudimental player," Bellson recalled. "He knew I was going to dig into the set and play, but he wasn't interested in that. He was purely a guy who would get your hands into shape for playing. In those days I had a parade drum with a gut snare and that's the most difficult. You can't make any mistakes and if you do, they come out loud and clear."

Completely ambidextrous, Bellson maintained, "One thing in the drummer's favor I guess is to be able to manipulate the right hand or the left hand equally as well, and vice versa with the legs. I never had a chance to go out for sports because they kept me so busy in bands while I was in school, but the one thing I did really go out for was track. I

was an exceptionally fast runner and my track coach, who was also the football coach, said I would be a great half-back, but I just couldn't leave band to do that, so that took care of that. But I found out that when I did fool around with a football, I could kick with either foot, so I guess that is really a plus for a drummer. Today especially, we're called upon to do some crazy things."

After the six years with Bert Winans, Bellson learned of Roy Knapp in Chicago, with whom Gene Krupa and Buddy Rich had studied.

"He was sort of the papa of percussion in Chicago and my father asked if I would like to go up to study with him. At that time, I was 14 years old and they allowed me to join the union, which was unheard of because you couldn't really join until you were 18. So, on the weekends, when I wasn't playing, I would make a trip to Chicago, which was about 150 miles from Moline, and study with Roy Knapp and go see Tommy Thomas, or maybe Krupa would be at the Chicago Theatre or somebody was at the Hotel Sherman in the Panther Room, or maybe Charlie Barnett or Tommy Dorsey with Buddy. So, it was really exciting for me to spend the weekend up there. I did that

"IF THE DRUMMERS FROM MY ERA ARE JUST GOING TO PLAY WHAT WE DID YEARS AGO THAT'S FINE, BUT I THINK THEY'RE CLOSING THEMSELVES OUT, BECAUSE SOME OF THE YOUNG KIDS ARE PLAYING SO MANY BEAUTIFUL THINGS . . . GARIBALDI, GADD, COBHAM, ALL THESE TREMENDOUS PLAYERS. THEY'RE DOING THINGS TODAY WE DIDN'T EVEN DREAM ABOUT DOING."

for a few years, and not only did I study drums with Roy, but he extended the education my father had started on harmony and theory and got into mallets, playing xylophone, vibes and timpani, which I don't have the chance to do much anymore.

"Without all that training, I'd really be out of luck today," Bellson reiterated. "I think it's wonderful for the young players today. They have some of the best books out, some of the greatest teachers and they have time and accessibility, not only on T.V., but in live performances, watching all these great performers. So, any young guy today who wants to play, has no excuse. It's up to him to say he wants to play and go ahead and do it and spend the time, be patient and really work hard. I can remember about 20 years ago, I was doing clinics around Steve Gadd's area, Rochester, New York, and John Beck was his teacher at the Eastman School of Music in Rochester. In those days, when I did a clinic, I used to finish it off by inviting a drummer up from the audience to the other set of drums and we'd have a little battle. One day, John Beck asked me if I were still doing that, and when I said yes, he said he had just the guy for me. He told me about this young kid who could play anything Buddy or I could play, who played all the mallet instruments, had a keen ear for harmony, theory and writing, and I said, 'I don't want to know him,' " Bellson joked. "And it was Steve Gadd, and when Steve got up, I think he was about 18 at the time, I told him to start the tempo and he did, and I'll tell you, he really made me sweat. I don't know if he remembers this, but I told him later that if he really had eyes to make this his vocation, that he was going to be a tremendous player because he had everything going for him. Then a long period lapsed until all of a sudden, people were saying, 'Hey, there's a young guy in New York who came from Rochester and his name is Steve Gadd, and boy can he play!' There again, you can see all the time this young man put in, and not only did he learn about drumming, but he learned the other percussion instruments and understands all phases of it and he can play every bag. He's a wonderful barometer for the young player to use."

Throughout high school, Bellson continued with the school band, while taking lessons, and won the rudimental competition three years in a row and in 1941, he was finally convinced to enter the Gene Krupa contest.

"I was not contest minded in those days, and in fact, was very much against them. I felt that a contest was inaccurate in that maybe one guy was better than someone on a particular day, when the other guy wasn't playing his best, and the fact that all the guys are good players and one had to be picked, I just didn't like the idea. So, I declined the contest many times until I was talked into doing

"THE MOST IMPORTANT THING IS TO MAKE THAT BAND SWING. SOLOS ARE SECONDARY. IF YOU'RE A GREAT SOLOIST AND CAN'T SWING THE BAND-FORGET IT! NOW YOU'RE GOOD FOR FIVE MINUTES A NIGHT AND THEY HAVE TO HIRE ANOTHER DRUMMER TO SWING THE BAND."

it. The local was very easy for me because there just weren't a lot of drummers in Moline, but I started to get into it in the regionals. There were about 700 drummers in the Chicago area and many of them were really good. In fact, I was really surprised when they chose me as the winner. I had heard two or three guys who played there that played as good as I had, if not better. Winning that contest and getting to know Gene was really beautiful because he was a tremendous man and it was really an experience."

All during high school, Bellson was the youngest member of a large horn band with five trumpets, four trombones, and five reeds, while he continuously listened to the records that came into his father's store.

"I was aware of all the bands that were coming into the picture like Benny Goodman, the Dorsey Brothers, Harry James, Duke Ellington and Count Basie, and they were definitely my influences. I was very fortunate to sit in with those guys when they came to town because I

guess they heard about me because my friends would yell and scream, 'Hey—get my friend up there to play,' " Bellson smiled.

One such incident proved to be the turning point in Bellson's career. When Ted FioRito's band came into town, 17 year old Bellson sat in with the band and was offered a job right on the spot, since FioRito's drummer was going to be leaving.

"I told him that I had three more months of high school to go, but when I graduated in June, if he still wanted me, I'd join him then, and he said fine, that he would be in California and I had the job. Sometimes people say things and they don't live up to their promises, but he certainly did. When I graduated, I called him and he said he was ready for me, so I flew out to California with all my drums and everything."

The ensuing series of events were of great consequence to Bellson and are now an important part of musical history.

"My first job with them was at the Florentine Gardens on Hollywood Boulevard, in 1942. The big act on the bill was the Mills Brothers and they sort of took me on as their son. I had worked there for about three months, when during the last two weeks we were there, I got a little note saying, 'Louie Bellson, please come and join us at our table,' signed Freddie Goodman. So I went over to the table and he told me his brother was Benny Goodman and I started to stutter. He said, 'I like the way you play and I would like to have you come down to the studio. Benny is doing a movie at Paramount Studios and would you like to come down and audition?' I was so stunned that he had to tell me to sit down and take it easy. Well, I went down the next day and sat in with the Benny Goodman Sextet, played one number and Benny said I had the job.

"Now, I didn't know what to do because here was Ted FioRito, who had taken me from my home and said to come out and made me aware of the Mills Brothers and had given me this wonderful job and was like a father to me. Now what was I going to say to him? Benny was leaving the next day and I had to just get up and go. So I took this up with the guys in the band and they said to go, that everybody doesn't get the chance to play with Benny Goodman. In those days he was the King of Swing. Gene Krupa had just left, and for me to play in Gene's spot in that great band at 17 years old was incredible! So the guys in the band said that I should go and they would explain it to Ted, and although I wanted to, I waited for Ted to cool down a little bit and then I called him and he was beautiful and just said

continued on page 56

TAMA TITAN- THE ALL-ANGLE, ALL-ACCESSORY, ALL-ROUND, ALL-STAR HARDWARE.



In drum circles it's pretty much accepted that hardware doesn't come any stronger than Tama Titan. But sometimes our reputation for strength overshadows some of our other fine points such as the offset cymbal tilter that folds completely out of harm's way for transport, or the nylon bushing clamp that holds the telescoping sections of all Titan stands perfectly rigid but won't ever scratch, mar, or distort the tubing, or the brake drum snare tilter that sets to any angle instantly, or the versatility of our three boom and tilting cymbal stands, or the stability of our wide-stance tripods, or the comfort of a Titan throne.

The next time you upgrade your hardware, upgrade all the way. Get the best — Tama Titan.



"The Strongest Name In Drums"

Send \$2.00 for a full-color Tama drum catalog to: TAMA Dept. M D

P.O. Box 469, Bensalem, PA 19020

327 Broadway, Idaho Falls, ID 83401

In Canada: 6355 Park Ave., Montreal, P.Q. H2V 3H5



MICK FLEETWOOD

The Power Of Fleetwood Mac

by Robyn Flans

Because few drummers are as well publicized as Mick Fleetwood of the reknown Fleetwood Mac, he has become a celebrity, making him one of the most identifiable drummers in music today.

Since each of Fleetwood Mac's five members satisfies an integral portion of the band, each individual has become extremely visible and well known, and afterjoking that he has become a focal point due to his rather overwhelming height of 6'6", Fleetwood admits that because he is involved in all career aspects of the group, from its music to its managerial and business functions, and is, in fact, much the spokesman, he has attracted quite a bit of attention.

Within the last five years, Fleetwood Mac has undoubtedly become one of the most popular bands in music, but as is typical with many major successes, it took many years, along with several personnel changes to hit upon the magical combination of John McVie, Lindsay Buckingham, Christine McVie, Stevie Nicks and Mick Fleetwood.

"In a lot of ways, I think we're lucky that the band has been around for a long time," Fleetwood theorizes. "We're 15 albums old and have all that experience, and yet in the public eye, we're only three albums and five years old. I think it's very healthy to be starting a new section of your life when you're 30 years old because you're able to put the pressure in perspective and not freak out," says Fleetwood, nearly 33.

"A lot of people ask me, 'Did you know when Stevie and Lindsay joined that this was going to happen?' Of course not, but we just knew that we liked each other and we enjoyed each other's music outside of being involved as a band, and that was it. And I don't want to know why it works. It's just a chemistry. It's like asking someone why a relationship fell apart. It just did.

You can go on talking about it forever, but the end result is that you don't get on. Musically, it's the same thing. That's why people play together."

Fleetwood's attitude that certain things should go unexplained and unanalyzed in order to retain the innocent and magical chemistry, is a philosophy he applies to his playing as well.

Never having had lessons, Fleetwood recalls that his father provoked his aspirations to be a drummer.

"My father interested me, unwittingly," he adds in his clipped English accent. "He was not a drummer or a musician, but he was constantly tapping on something and I think I probably inherited it from him. He certainly never said, 'Son, you be a drummer,' but my parents always encouraged me to do what it was I wanted to do. It was something I wanted to do and they just said to do my best. I have nothing but thanks as far as they're concerned, because, without any shadow of a doubt, they made it possible for me to pursue something I loved.

"Unfortunately, my father died about a year ago, but this past Christmas, when I went to England, my mother gave me a picture of my father, age 29, sitting at a drum kit. I never knew that he ever played on an actual drum kit and it was a weird twist. I almost felt as if it had been meant for me to have taken on the task."

At age 13, Fleetwood's parents bought him his first drum set, a gigger kit with one 6" cymbal and one top tom tom, which he kept at home while away at boarding school. Leaving school at 15, which students in England may elect to do, Fleetwood got his first legitimate set, which was a Rogers kit.

"I probably got my first gig from having that kit," he smiles. "When you're in little bands, people often say, 'Well, he's got a kit that looks good, so let's have him.' I was 15 at the time, and the gig was from 9:00 p.m. to 3:00 a.m. for nine pounds a week at this London drinking club, which I was obviously underaged to be doing," he recalls.



Photo by Bill Daras Pastenbach

"I never did practice much," Fleetwood admits. "Playing the drums to me was a pleasure; more of an emotional pleasure than anything else. To whatever extent I am technically involved with drumming has come just from playing. I'm not a rehearsed drummer and I'm glad I'm not. I happen to think that's valuable now, seeing as how it has turned out. I would prefer that to being a technical drummer because I think you learn to be a lot more sympathetic to the natural dynamics that you can't write down—the paradiddles and all that stuff, which I really don't know. I'm glad I don't know. I just played to my records up in the attic and picked up drumming as I went along. I would play with anyone who wanted to play with me. I wasn't worried about what sort of music it was. I was just grateful to be playing my drums on stage with someone else, even if it was terrible. Obviously, later on you become more aware of what you're suited to, and it was just through circumstance that I started playing with various people and one of those people was Peter Green, which was the start of Fleetwood Mac."

Fleetwood had been playing with guitarist Peter Green in several little bands, including the Shotgun Express, in which Rod Stewart sang, and then John Mayall's Bluesbreakers. When Peter Green left Mayall's band in 1967, he took with him bass guitarist John McVie and Fleetwood, and Fleetwood Mac was born with its first line-up including guitarists Jeremy Spencer and Danny Kirwan. When the other three members departed, Fleetwood and McVie remained together, adding McVie's then-wife, Christine, on keyboards and guitarist Bob Welch in 1970. Desiring a solo career, Welch left the band in December, 1974, and Lindsay Buckingham and Stevie Nicks joined to create the successful Fleetwood Mac of today.

"By the time Fleetwood Mac formed, my use as a drummer, hopefully, was a simplicity of drumming. Drums are there to compliment. The rhythm section is there to be subservient to the cream on top, the vocals and the music. That's why I hate drum solos. I think they're indulgence. I'd never dream of doing one because it's not musically harmonious. If you're going to have everyone else in the band playing drums at once, that's another story. Then you're using drums to be a community. Whereas a guitar solo is chordal, involving harmonies and

notes, drums don't involve that, and so, the only time I'd dream of doing anything near to a drum solo is if everything were to get unplugged in the middle of a number—I'd just keep going. I'm just not a complicated drummer. It's really pretty basic stuff as far as I'm concerned. Everyone always wants to play the drums because it's really the most basic thing and they think it's very easy. And it is easy, as long as they don't try to get clever. As long as they know what an off-beat is, if you're talking about playing rock and roll, then you can do it. It's when people start flashing around—that's why I never flash around—you mess it up. You play within your limits and you're really good, because then you retain a tension in the music. To me, that's the art of any playing; certainly the art of what I try to keep doing. I know what everyone in this band does with his instrument is to never go beyond the bounds of what he can do. Push yourself, but don't embarrass yourself, so actually, the tension is there. It's important that you retain the innocence you had when you started. When you've been playing for eighteen years, you can't really be naive, so what you can do is identify what it was about your playing when you started, and retain it, intellectually, and just don't get away from that. Don't allow yourself to feel that you have to be something else because you're tired of what you've been all your life. When people feel that they have to be bigger and better things, they often screw up. It may be very clever, but it doesn't actually mean anything and hasn't got any innocence in it at all—nothing is retained. That's certainly what I've tried to do.

"I don't want to know what a verse or a chorus is, which I don't. Lindsay will say, 'Well, play the verse or do this,' and I say, 'Sing the part, because I don't know what is the verse or the chorus or all that stuff.' I'm really glad of that, because I think it sort of helped me retain that innocence. There's nothing worse than a slick drummer, in my opinion. Some of the big band drummers are incredible because they've got real earth in them somewhere—spontaneity and real flair. You see someone who is a great technician and it doesn't do anything for you. I'm always trying to not learn anything. I know a lot about drums, but it all came over a long period of time. It's not the only way of doing it, but if I were given the choice, that's the way I would have done it anyhow."

Fleetwood says that one of his favorite drummers is Charlie Watts because he has managed to compliment the various styles through which the Rolling Stones have gone throughout the years.

"A band is as good as its drummer. Imagine the Rolling Stones without Charlie Watts. No matter how many styles they got off into, he was right there with them. When they got off into 'Satanic Majesties,' they got a bit out of context from what they were really about, and if Charlie Watts hadn't been playing in there, they might have been in real trouble. Actually, I must say that the Stones are my favorite band. They've written some great stuff, a lot more than people give them credit for, actually, and they still play really well as a band. The Beatles were primarily songwriters, and that's not saying that they weren't the greatest, but they never got into the band kind of playing. There's something about the Stones that when they're on, they're amazing for a rock and roll band and Charlie Watts is a great drummer. The rest of the band knows it, too. I must confess, one of my all time fantasies is that I would love to do a couple of gigs playing for the Rolling Stones. I would love it!"

After his Rogers set, Fleetwood used a Ludwig set for live performances for many years, until only about ten months ago, when he switched to Tama.

"I left Ludwig because they used to make very good drums, but I found they just started going downhill. At that time, I was using the German made Sonor in the studio and I approached them to build me a stage kit and they said they couldn't do it because they haven't got the lathes to make the bass drum pattern that big. The Japanese being what they are said that they would make the lathes in order to make it up."

For live performances, Fleetwood uses a 28" bass drum, explaining, "I always wanted a big bass drum for years and years, and luckily, when I was able to afford it, I did just that. If you hear the band live, you realize why. The dimensions really suit me, because physically, I'm big, so it doesn't look stupid and I'm not drowned in drum kit. I'm also really pleased with the sound, which is very big and fat."

The change from Ludwig to Tama, however, was not without complications.

"Because the metrics are different in Japan, the rims of the drums they custom made for me were metrically wrong, so what happened was that the skins were falling under heavy duress of my pounding on them and tuning them up, that at all occasions, they would slip through the hoop. The skin wouldn't break, it would just collapse, and I realized that this had to be wrong. As soon as we put the old rims from my Ludwig kit on them, it was okay. Now that it's all worked out, I'm really pleased with the kit, so I don't want anyone to think otherwise, but it did happen and it was turning into a nightmare. I broke three snare drums within about five numbers one night and I was dying!"

Another adjustment Fleetwood had to make at the beginning of this last tour was one of a psychological nature.

"Up until about a year ago, I drank very heavily on stage—not beforehand, but during the show, I consumed an awful lot of liquor. I can no longer do that because I found out that I have a mild case of diabetes and I can no longer drink at all. That was an emotional turn around for me to have played drums for that long, putting away a few, and while I knew what was going on, I was less inhibited. I really was worried for a while that my whole playing attitude would change on stage, which it did, for about ten days at the beginning of this last tour. I'm drinking water up there now."

That is one of the reasons Fleetwood admits he is obsessed with sweating on stage.

"I have to sweat. If I don't sweat, I feel psychologically that I'm not playing that well. It's all a psyche job, but it effects everything, and directly it effects how you play. That was a really hard adjustment to make after 18 years, not being able to turn around and take a gulp, aside from the fact that very often, these big halls have drafts coming up. I like to be wringing wet and there's nothing worse than getting hot and having a draft—I get cramps, just like an athlete, so I have big heaters behind me. I am a very physical player, so if I'm getting hot, but not sweating, it freaks me out."

Before every live performance, Fleetwood carries out a ritual.

"I really psyche myself up. I always change about 40 minutes before we go on stage and I wear the same things I've worn for the last ten years. Not the actual garments, of course, but they are the same. There are these two wooden balls that I hang between my legs and I never go on stage without them—they've been there for about 15 years, at least. On they go and I feel safe. I get my talking drum and tune that up and get the sticks and start walking up and down the corridors, jumping and kicking, doing high kicks and breathing exercises. I do that and it works. I don't sit and endlessly tap on things, but I do limber up before I go on stage."

With the exception of the large bass drum he uses for live shows, his live and studio set-ups are identical. All his drums are 9-ply Rosewood, except his snares, which are metal. He has two 14" toms on top, both with different depths, and a 20" and 18" floor tom.

Fleetwood prefers Paiste cymbals to Zildjian because he claims, "They're much more sensitive. Zildjians tend to be a little bit like bits of metal. Paistes have much finer highs in them and they're much more orchestrated. I've just always really liked them."

He has a 26" cymbal on the left, then two 20" crash cymbals, a 24" ride and an 18" Chinese.

continued on page 36

Engineer Richard Dashut On Drums

"I'm a drum fanatic. The drum sounds are a very critical part of your mix. There's an old adage: If you can get your drums to sound great, everything else will fall into place around it, frequency-wise, in terms of mixing. For me, live, the drums can be one of the most exciting sounding of all instruments, and with Mick, he's so big anyway and his kit is so physically big, that it would be a damn shame to see this big visual out there and to hear a dinky cocktail sounding drum kit—like it should be in a lounge. Plus, mixing the sound can be very repetitious night after night with the same songs, and artistically, for me to get off, I have to make sure those sounds are the best they can possibly be, otherwise, what's the point of even being there? Being on the road, there are 24 hours to the day, but only two of those hours are doing the gig and all the other hours are focused on doing those two hours and it would be a pity for me to throw away that whole trip by having mediocre sounds.

"Each song has a different character. Some of Lindsay's songs are a lot different from Christine's ballads, so what I do is change the equalization, especially on drums, from song to song. I'll go from a real fat snare and kick sound to the next song, which will be Lindsay's, where I'll thin the snare right out so it sounds like a trash can, which is what we'll want—a real rough sound.

"The most important part of the drum sound is tuning the drums properly. We've gone through many stages. When I first met Mick, I hadn't been an engineer too long and had just started learning to tune drums. Mick had never really tuned his drums—he'd tune them up, they'd sound good and he'd leave them that way for a few months. So, we kind of grew up together with that. Now, we like to tune the snare drum very, very tight, almost like a membrane. He uses a deeper snare, an 8", and we find that by tuning the bottom skin right up so tight, and having done that, we can tune the top skin how we need it, but the depth remains with the snare because the bottom skin is so volatile. Every time you just touch the top skin, the bottom reacts. The only problem is that you have to replace the bottom skins of the snare quite often and that can be quite costly. This is a point that most drummers forget. The bottom skin is as important as the top, if not more. Just because you don't play on the bottom, you don't dent them and drummers tend to leave them on for months or years. But if you tune them up as tight as I'm talking about, it loses its elasticity and starts stretching after two or three shows. The Canasonic on top doesn't dent, so you can play a whole show without denting your snare and it has a very deep sound. It's not as crisp, perhaps, as a Ludwig, but overall, what you're getting is longevity through a show and a head that stays in tune fairly well. Also, they don't break. The little bit of high end you lose is worth it."

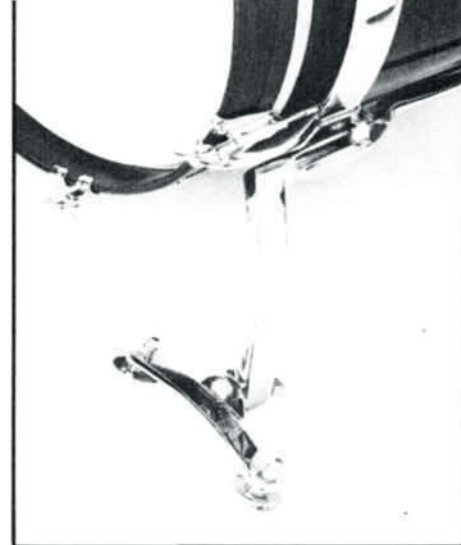
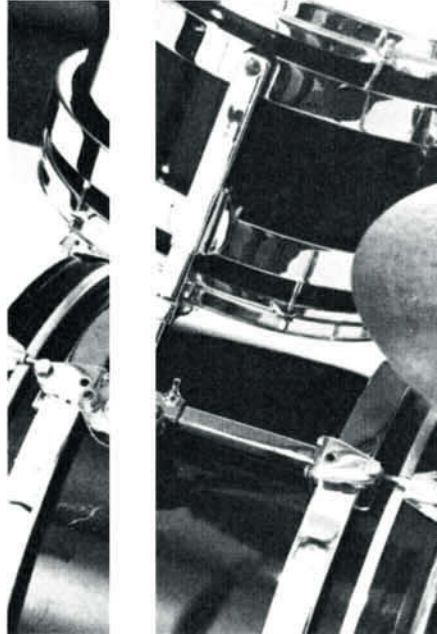
"I think every engineer takes pride in his drum sounds. Most of the problem with drummers I see, as far as getting a sound, is that they expect you to do it all on the board. The point is that with any sound, you need to start with basically a good sound and take it from there. Any time you do something electronically, you start losing things. If you start off with a lousy sound from the instrument itself, it's just going to go downhill from there."

PERCUSSION INNOVATIONS FROM DOWN UNDER

Reproduced by permission of Encore Magazine, 104-108 Mount St., North Sydney NSW 2060, Australia. Photographs for Encore Magazine by Walter Glover.

by Andrew L. Urban
Editor, Encore Magazine

The special Fittings designed for the bass drum—the fitting is set by the drummer as he wishes, and assembles with a single function. It does not need setting each time. Note the steel channel system—it provides mobility right around the drum.



Above: The "spurs" for the bass drum; the improved nature of levelling, by using two "legs", makes these a very stable form of securing the bass, and stopping the natural forward "creep" during play. It is also very simple to fit.

It began on a perfectly normal afternoon at home. As is his habit, Don Sleishman was tinkering with his drums—or at least with some of them, having about 5 complete sets in various stages of "undress". He had been thinking about other instruments, acoustic instruments like guitars and violins. And he wondered what would happen if a fine guitar, for instance, was fitted with screws and blocks of wood or metal. He concluded that the instrument's natural resonance would be badly muted, if not deadened.

It seemed to him that perhaps drum shells, made of either wood or metal, suffer a loss of resonance due to the many fittings screwed into them as a means of securing the skin head to the shell. He leant over to one of the disassembled shells of a tom tom and gave it a tap with his knuckle. It made a resonant sound, quite obligingly. He then picked up a normal fitting and screwed it to the shell. This time, when he tapped it there was no resonance. It was "dead" tonally.

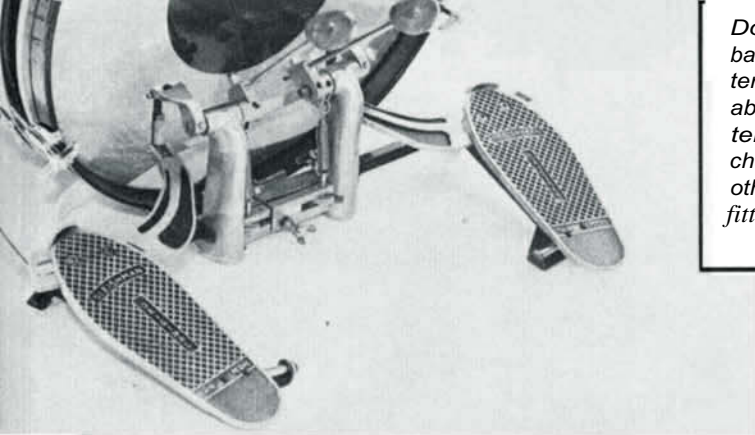
Within a matter of minutes, Don had the seeds of a new idea for drums, which effectively eliminates the need for fixed fittings. In other words, he was inventing not just a more efficient drum, but setting off a simple yet revolutionary new ball game for drum sounds, which is now reverberating around the world's major drum makers.

That was in early 1978, a world trip, countless headaches and a large overdraft ago. This month marks the 1st anniversary of his initial application for an Australian patent, and the lodgement of patent applications for the 8 major drum producing countries around the world. This is also the month that the future of his Suspended Shell drum will be decided.

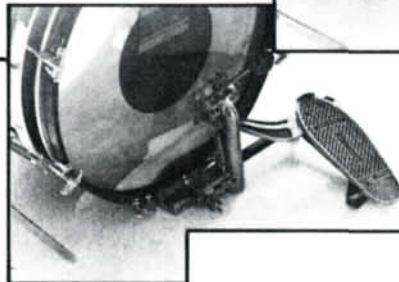
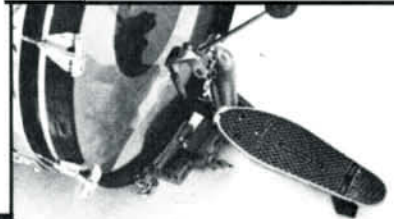
When he first worked out the rough concept of a suspended shell, he bent a metal tube round the drum shell to make the prototype of the Sleishman Suspended Shell (SSS) drum. From an enthusiastic drum distributor, he obtained a full set of drums for use in further experimenting. Don, something of an engineer and already an inventor of other drum items, had the snare drum ready within days. He filled the holes left by no-longer-needed screws with simple adhesive tape (which was the only way he could avoid interference with the shell's resonance) and found that he had a sharper, rounder and more responsive drum in his kit.

He enlisted the aid of a number of different engineers at various companies over the next 6 months to try and come up with the final product. Depressed and frustrated by lack of progress, he went out and bought some machinery, installed it in his garage and within a couple of weeks had refined his concept enough to adapt a full kit—using not tube as he had done before, but a steel channel. The kit was completed in March this year, using existing shells, but fitted with the SSS method.

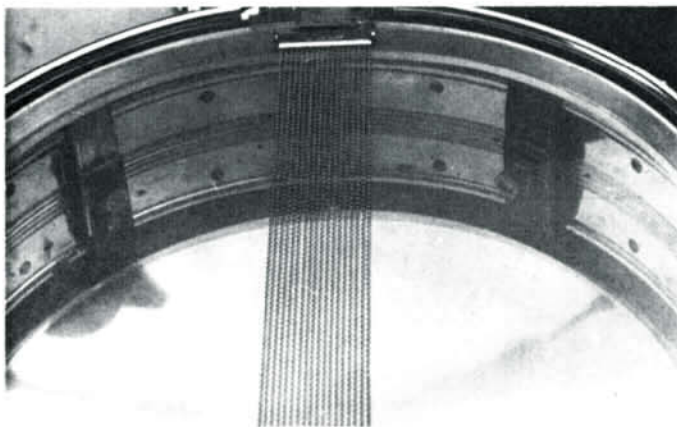
Having been drummer with the resident Warren Carr band at St George Leagues Club for 19 years, Don had a perfect opportunity to test the drums in action, under various demanding conditions. He was still putting the finishing touches to the accompanying gadgets he had designed (invented for the steel channel fitting,) when Cleo Laine arrived in town, together with her drummer Kenny Clare. Kenny, himself the inventor of a resonator insert for drums, (which gener-



Don's pedal invention for bass drum; the insets show alternate configurations available: single pedal in the center, or at the side. The change over from one to the other is simplified by special fittings.



*Inventor,
Don Sleishman*



Left: The snare drum, showing the internal fittings butting up against the very edge of the skin where there is no vibration. This was the first prototype Don made. The holes left by the removal of the usual fittings are covered by transparent tape.



ally aimed in the same direction as Don's idea) was amazed. He went back to his hotel that night and immediately rang drum maker Slingerland at their head office in Chicago. Next morning, Don got a call from Larry Linkin, their Product Manager, to say Slingerland wanted him in Chicago, "to see this thing"—first. Now.

But Don did not take up the invitation. Instead, on the advice of Charles Smith, the President of the Inventors' Association, of which Don is a member, he decided to go on a world trip at his own expense, to show his new invention to the major drum manufacturers personally. They would all get an equal chance to show their interest.

"There are only 8 or 9 major drum companies capable of producing the SSS in a viable manner," he says. "I was convinced, too, that it couldn't be sold except by physically showing them."

He took the full prototype kit (at a cost of over \$1000 in just excess baggage charges); in Los Angeles he went to Rogers, in Chicago to Ludwig and Slingerland, in Cincinnati to Gretsch, in London to Premier, in Germany to Sonor, in Japan to Yamaha, Tama and Pearl.

He had written to all of them in advance, telling them his arrival date, where he was staying, what he was coming for. Despite that, most were very cool at first. When he rang from the motel room to try and make an appointment, Herr Link at Sonor flatly refused to see him, saying he was "not interested in inventions for drums".

But the others did see him, and when he unpacked the kit, they were no longer sceptical.

Don has estimated that his invention would knock about \$200 off the price of a drum kit, reducing labor and materials costs. It also makes the drums lighter, and perhaps most importantly, the sound of a drum improves notably.

Fast playing sounds much cleaner, initial response is immediate, there being no 'lull' in the sound wave, and the attachments Don has designed for the channels make set-up and break-down much easier and quicker. The steel rings, which circle the drum shell 'clean up' the appearance of the kit, totally eliminating wing nuts and bolts.

Very shortly, Don will make the big decision: there is talk of him taking on partners in a manufacturing/distribution arrangement, which would leave him with the complete control over his invention, and probably establish a high-potential Australian manufacturing/export operation.

But should he wish to sell the rights, either under license or franchise, or even sell the patent outright, he stands to make a wealthy man of himself.

"I am tempted to try and do it myself. I have other ideas, too, about experimenting with different Australian timbers, and with different finishes." What this invention does is to put drums back into the acoustic class. And by enhancing the actual sound, changing it even, it could have a broader musical implication. For example, the method of record-

ing drum sounds in the studio will probably have to alter, taking into account the more dynamic qualities, even at the lightest touch, of a SSS drum kit. The greater power and more immediate response, will also broaden the access to sounds by the drummer playing on suspended shell drums. In fact it is feasible to use the shells themselves as a percussion instrument, as the whole unit becomes 'live.'

Whichever way Don's invention hits the market, it will eventually make ordinary drums obsolete.

THE CONCEPT BEHIND SSS

The basic concept behind SSS drum fittings is simple—like many good inventions. To eliminate the fittings which are used to secure the drum skin to the shell, Don has devised a simple ring system. The ring around the shell is held in place by four 'fingers' which extend through the drum shell via four clearance holes. Tension for the skin is achieved with adjustable (tuning) devices from this ring to the head.

In the snare drum, there is only one ring used, which is the anchor for the internal tension 'bars'. These only touch the shell at the very edge of the drum head, inside, where there is no resonance anyway. In other words, the invention revolves around a single, simple concept: to separate the shell of the drum from all possible deadening fittings. The shell is thus given the freedom

continued on pg. 78

the great jazz drummers part 3



As the big band era drew to a close in the early forties, a new group of musicians from various cities across the country were gradually drawn to Minton's Playhouse in Harlem and to a host of clubs on 52nd Street in New York City. Dizzy Gillespie, trumpet; Bud Powell, piano; Charlie Christian, guitar; Jimmy Blanton, bass; Charlie Parker, alto sax and many more from the ranks of the big bands gathered at the clubs after their regular jobs had ended to jam and work out new ideas. The term "bebop" (an expression used to describe a typical musical phrase) was shortened to "bop" and soon became the accepted name for the new style of jazz; a style born out of the need for musical progress and evolution.

Drumming had shed much of its military skin by this time, becoming more oriented to an orchestral conception. Gradually, the steady four to the bar which seemed important to the swing band drummer, gave way to a more subtle punctuation where the time was more implied than heard. Don DeMichael has given us the following analysis: "Bebop broke one of the last restraining links of the chain that bound the drummer to the military tradition. The bop drummer saw no logical reason for duplicating the steady four of the bassist . . . instead he used the bass drum as another tone color in his expanding spectrum of sounds. Timekeeping was confined to the top cymbal. Later the hi-hat, sharply closed on the afterbeats, was added as a timekeeping device."

It was almost as though the combined influences of Cozy Cole's independence, Jo Jones' subtle elegance, Davey Tough's cymbals and Sid Catlett's melodic conception all came together with the bop modernists. And in keeping with this, the equipment trend was soon to gravitate to smaller bass drums, larger cymbals and the discarding of items like cowbells and wood-blocks.

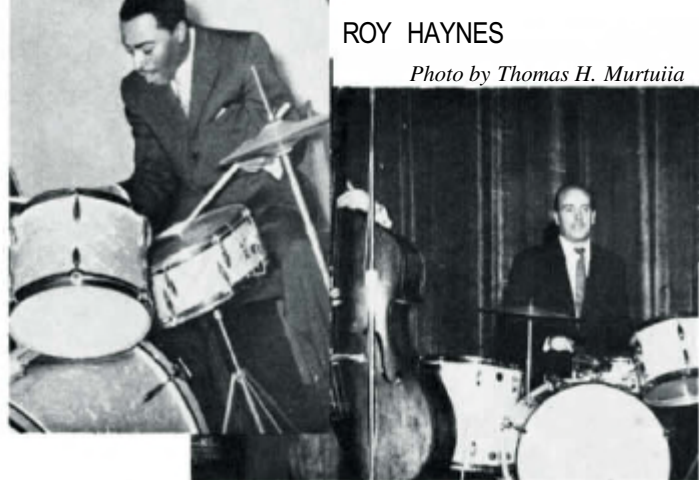
The first important drummer of the bop era was to emerge from the swing bands of the previous decade. His name was **Kenny "Klook" Clarke**. Born in Pittsburgh in 1914, Clarke was a working professional as a teenager, later playing with Roy Eldridge and around the midwest with the Jeter-Pillars band. His first recordings were made with Edgar Hayes whose band he joined in 1937, though none of these recordings indicate any radical departure in drumming style. After touring Europe with Hayes in 1938, Clarke joined Claude Hopkins and in 1939, became part of Teddy Hill's band in which he and Dizzy Gillespie began to integrate their ideas. Clarke was in and out of New York with a variety of bands from 1941-42 including stints with Louis Armstrong, Ella Fitzgerald and Benny Carter. Following his Army discharge in 1946, he returned to New York to join Gillespie's big band where he spent eight months and made numerous recordings. The drumming here is perhaps the first indication of the new concepts, not flamboyant—but perfectly blended with the rest of the ensemble. After working on 52nd Street with Tadd Dameron, Clarke freelanced around New York with the important modernists and was instrumental in helping found the Modern Jazz Quartet in 1952. In 1956, Clarke went to Paris and has never returned to the United States.

Clarke's experimentation began much sooner than most jazz fans realize. Clarke has said, "Freddie Green and I got something new going in a Greenwich Village club long before the new rhythmic approach to playing drums was noticed. We'd come to the job early . . . and work out patterns. With Roy Eldridge, I got everything I was trying to do together. My style was just about set at this time and Roy liked it because it seemed to fit with the brass."

Kenny Clarke's concept was based on the utilization of the bass drum for accents by shifting the timekeeping function to the ride cymbal. The left hand was used for free punctuations on the snare drum as a compliment to the right foot. In essence, Clarke was breaking ground for the technique known as "coordinated independence." While Clarke maintained that he was keeping a pulse at all times, his abrupt counter rhythms were often confusing to older musicians. However, Clarke was

ROY HAYNES

Photo by Thomas H. Murtuilla



DON LAMOND

freeing the drummer of his strictly metronomic role thus forcing the bassist to share more and more of the timekeeping burden. And his relaxed style stands out in Tadd Dameron's sextet as a truly modern extension of the feeling Jo Jones had achieved with the Basic band. His style was a synthesis of the numerous approaches which had come before; the ride cymbal of Jo Jones, the unpredictable and explosive solos of Sidney Catlett, and the color variation of Baby Dodds.

Though the early cross rhythms may have disturbed fellow musicians, the cymbal work became more polished and legato. Pianist Dick Katz has said of Clarke, "He had one cymbal, it wasn't very big. We used to call it the magic cymbal because when somebody would sit in on drums and use his set it would sound like a garbage can, but when he played it, it was like fine crystal. He kept the cymbal level like a plate, and played with short, side to side wrist motion. It was a very graceful thing to watch."

Drummer Roy Haynes has noted, "Klook would be playing single beats but you'd get a continuity. You still got the feeling of *dinx-ding-da-ding*."

And Dizzy Gillespie once commented, "Klook played drums just the way I would have played them if I played drums."

The following is a brief example of the coordinated independence style first utilized by Kenny Clarke.



There were other somewhat lesser known, but nonetheless, important drummers who were active in the early bop period. One was **Tiny Kahn**. Born in New York, Kahn played with Georgie Auld, Boyd Raeburn, was a key figure in Chubby Jackson's 1949 band and later worked with the Stan Getz quartet. Kahn has been considered by many as one of the most capable, yet underrated jazz drummers in bop. Mel Lewis remembers Tiny Kahn:

"Tiny and I hung out together a lot in New York during the forties. I've always been grateful I had the opportunity to know him. We got along well because our drumming concepts were quite similar. We were both advocates of the small group approach to big band playing. Tiny played basically the same with Stan Getz's small group as he did with Chubby Jackson's big band. He had the flexibility to compliment whoever he was playing with. He had a light bass drum attack, used the whole spectrum of the drum set, and played with simplicity amidst this constant subtle motion. His style was truly a combination of Davey Tough, Shadow Wilson and a more simplified Max Roach. It's unfortunate he was taken from us at such a tender age. Tiny was an extremely musical player—a real listening drummer."



SONNY PAYNE

MAX ROACH

SHELLY

Shadow Wilson was another excellent big band drummer, equally effective with smaller combos. Wilson worked with Earl Hines, Erroll Garner, and Thelonius Monk until his death in 1959. Though not a modernist in the true sense of the word, Wilson did fit in admirably with all the groups in which he worked.

Drummer **Denzil Best** was also a part of the Minton's scene working with Coleman Hawkins, Chubby Jackson, George Shearing and later with Artie Shaw and Erroll Garner. Best's masterful brushwork was a significant factor in the success of the unique George Shearing sound of the forties. He is equally remembered for his distinctive compositions, many being recorded by Coleman Hawkins, Fats Navarro, Miles Davis and Thelonius Monk. Denzil Best died in New York City in 1965 at the age of 48.

Though Sid Catlett and Kenny Clarke were extremely influential figures in the formation of the new bop drumming style, perhaps the most important drummer since Krupa was a man whose basic style grew from both of the above-mentioned players. This was **Max Roach**. Taking the basic conceptional tools, Roach fashioned his own way of playing. Where Clarke was the link and the groundbreaker, Max was the great elaborator of the concept, bringing a great deal more complexity into play and eventually becoming the perfect accompanist for the new musical conceptions of Bud Powell, Dizzy Gillespie and Charlie "Bird" Parker. Roach literally set the standards for bop drummers.

Born in North Carolina in 1925, Max Roach grew up in Brooklyn, New York and took up drums in 1935 after being introduced to the instrument in school. Max has said regarding those formative years, "Jo Jones was the first drummer that I heard who played broken rhythms, which after I listened to it over and over again, really helped me most until the time when I heard Kenny [Clarke]. A lot of people did a lot to inspire me. Chick Webb was a tremendous soloist, and O'Neil Spencer impressed me quite a bit. There was Sonny Greer and Cozy Cole, and Sid Catlett who incorporated this hi-hat style and the ride cymbal style. And then I heard Kenny. He exemplified personality, he did more with the instrument. Not that he overdid, but he seemed to get more out of it. It meant more. It affected me."

After graduating from Boys High School in 1942, Roach worked at Kelly's Stables where Coleman Hawkins was featured. He was soon to have his first opportunity to record after being hired by Dizzy Gillespie and Oscar Pettiford for a job at the Onyx Club in New York in 1944. He later worked with Benny Carter, but returned to New York for his memorable engagement with the Parker-Gillespie quintet at the Three Duces and later with Charlie Parker and Miles Davis. He continued to build his reputation on 52nd Street through 1946, playing with Allan Eager, Dexter Gordon, Coleman Hawkins and J. J. Johnson among others. When Charlie Parker returned to New York in 1947, Roach became his regular drummer. Commenting on that period Roach said, "Bird's approach demanded new drumming concepts. He set tempos so fast, it was impossible to play a straight Cozy Cole four style, so we had to work out variations."

It was Roach's playing on the Savoy and Dial recordings be-



ART BLAKEY

SHELLY MANNE

PHILLY JOE JONES



tween 1947 and 1949 which were to make him the most widely imitated and influential drummer to emerge from the bop era. His use of the ride cymbal to establish a more legato rhythmic feel was emulated by countless drummers the world over. His accents, always propelling, created patterns that had never been played before, and his solos were logical, economical and a giant step towards a more melodic style. Where Catlett, and others, had thought in terms of two bar phrases, Roach worked more with four bars giving his solos a marked internal balance and a melodiousness highly reminiscent of Catlett.

In the early to mid-fifties, Max toured Europe with JATP, led his own quartet in New York, spent six months at the Lighthouse in Hermosa Beach, California, and finally went back to New York where the Roach-Clifford Brown collaboration was made. It was a collaboration that was to be one of the most swinging and successful in jazz history but brought to an abrupt halt with the untimely death of the groups pianist Richie Powell, and the legendary Clifford Brown in a tragic automobile accident in 1956.

Since that time, Roach has gone on to lead highly successful jazz groups, to teach at the University of Massachusetts, and to become actively concerned with the position of blacks in America. His *Freedom Now Suite*, winner of the first prize at the International Film Festival in Locarno, is among the most gripping extended compositions of the past two decades.

Max Roach is also accurately credited for breaking down more rhythmic barriers than any other drummer in the history of jazz. He has successfully utilized devices such as superimposing 6/4 on 4/4, and groups of five quarter notes in opposition to four. Roach was one of the first to record in 3/4, 5/4 and 7/4, and his explorations in time and compositional abilities are combined in the LP *It's Time*. His solos have been, and continue to be, virtual masterpieces of melodic imagination and rhythmic inventiveness maintaining his position as one of the foremost leaders among contemporary drummers.



Of the many drummers to come out of the Max Roach school, **Roy Haynes** was one of the most important. Born in Roxbury, Massachusetts in 1926, Haynes played in Boston with Sabby Lewis while still a teenager. He later worked with Luis Russell, Lester Young, and by 1949 was appearing on 52nd Street with Kai Winding. He worked with Charlie Parker from 1949-50 and when asked how it was to play with Bird, Haynes remarked, "Like with Pres [Lester Young], the drums seem to play themselves."

He spent 1953-58 in vocalist Sarah Vaughn's backup trio and continued into the sixties working a variety of jobs with Phineas Newborn, Miles Davis, Lee Konitz, Kenny Burrell and John Coltrane, subbing for Elvin Jones.



LOUIE BELLSON



CHICO HAMILTON

Greatly influenced by Clarke and Roach, Roy Haynes has been called a latter day Jo Jones in respect to his superb taste and versatility. As a soloist he is energetic and powerful, displaying a commanding technique.

"I feel close to Max, but closer to Klook," Haynes once remarked. "We rode uptown on the subway once and he told me I was the only young drummer who was swinging. It was a great compliment."



On the big band scene of the forties, Davey Tough (covered in Part 2) was making heads turn by way of his dynamic playing with the Woody Herman band. In 1945, Tough was replaced by **Don Lamond** from Oklahoma City. Lamond had played with Sonny Dunham and Boyd Raeburn. He remained with Herman until the band's breakup, but played again in the famed 'Four Brothers' Herman band of 1947-49. Lamond was soon to establish himself as one of the most superb big band drummers of the late forties, carrying on the tradition carved out by Catlett, Jones and Tough.

While the great bulk of pioneering jazz activity was flourishing in New York City in the forties, two more extremely important drummers obtained their formative training on the 52nd Street scene and later became the mainstays of the west coast brand of jazz during the fifties, often referred to as the 'cool school.' They were **Stan Levey** and **Shelly Manne**.

Levey was born in Philadelphia and had played there with Gillespie in 1942. He worked again with Dizzy at the Onyx in New York in 1944 and went on to play with most of the important musicians of the era including Georgie Auld, Charlie Ventura, Woody Herman and Charlie Parker. In 1952, he joined the Stan Kenton band, leaving in 1954 to become part of the famed Lighthouse Allstars at Hermosa Beach, California. One of the few prominent left handed drummers, Stan Levey was an influential bop player and a key graduate of the Max Roach school.

The west coast brand of jazz has often been referred to as "neo-bop," a melodic means of expression utilizing exotic flavorings and brilliant tone colors. Gathering its momentum in the early fifties, 'cool' drumming was not marked by the simplicity of few notes, but the complexity of odd groupings and intricate combinations of snare, bass, tom-tom and cymbal tonalities. Shelly Manne was the ultimate founder of the school, pushing back tonal barriers with his expert use of brushes, mallets fingers and silver dollars.

Manne was born in New York in 1920. His first professional job was playing on ocean liners to Europe and between voyages he frequented 52nd Street and was greatly influenced by Dave Tough. He entered the Coast Guard in 1942 and was stationed in Brooklyn enabling him to stay in close touch with the developments on 52nd Street through 1945. Manne had formed the

foundation of his style by the time he heard Max Roach, and though he incorporated the new concepts, he always maintained his individuality. After a stay with the Stan Kenton band from 1947-48, Manne toured with JATP till 1949, worked with Woody Herman in the same year, and rejoined Kenton from 1950-51. Settling in California in 1952, he has since become one of the most in-demand and successful drummers on the Los Angeles studio scene. Manne has performed on literally more than half of the hundreds of jazz recordings to come out of the L.A. area. Throughout the years Shelly Manne has established himself as one of the most tasteful, swinging and inventive drummers in jazz. Always a colorist, he has made wide use of tonal effects and shown great concern for melodic drumming. He has even been known to tune his drums to a definite pitch to play a melody in the true sense of the word. Despite his active studio schedule, Shelly Manne still continues to be a dynamic voice in modern jazz. The following is an eight bar transcription in the style of Shelly Manne.



Following in the tradition of Manne by way of his great interest in tonal experimentation and impeccable taste was **Chico Hamilton**. A student of Jo Jones, Hamilton worked with Lester Young and as Lena Home's drummer on and off for six years. The first Hamilton quintet was organized in 1956 with the unusual jazz instrumentation of bass, drums, guitar, cello and reeds. Always open to new and unique forms of musical expression, Chico Hamilton's music and drumming reflected both classic refinement and an adventurous musical spirit throughout the fifties.

The fifties big band scene saw the intelligent and sophisticated stylings of **Sam Woodyard**, a major force with the Duke Ellington orchestra. And Count Basie, who had been through several players since Jo Jones, found one of the most compelling and pulsating drummers to ever sit in the driver's seat of a big band in **Sonny Payne**. Butch Miles, ex-Basie drummer has remarked, "Sonny was one of the greatest big band drummers I ever saw. He played with fire, enthusiasm and intelligence. When Sonny was right, I don't think I ever heard another drummer sound so good."

Another of the great all-around players to achieve his early training with the big bands was **Louie Bellson**. Bellson had worked with Ted Fiorito, Benny Goodman and Tommy Dorsey in the forties. In 1951, he left Harry James to join the Duke Ellington band and was credited with revitalizing Ellington's orchestra during his stay from 1951 to 53. Bellson, an extraordinary technician with an explosive and dynamic solo style, is noted for his razor-sharp timing and aggressive propulsion of the many big bands and small groups with which he has worked. The first to successfully utilize double bass drums after conceiving the idea in 1946, Louis Bellson has since taken the technique to an extremely high level of proficiency.

As the mid-fifties approached, another branch of jazz loosely referred to as 'hard bop,' began to pervade the scene. Hard bop, characterized by daring accent shifts and a fierce, relentless energy, was a style common to a host of drummers during this period though the originator and trend setter was drummer **Art Blakey**.

Originally from Pittsburgh, Blakey was a respected player from 1939 when he joined the Fletcher Henderson band. After working with Marylou Williams and his own group in Boston in the early forties, he joined the legendary Billy Eckstine band of 1944-47 which also included, at various times, Dexter Gordon,

continued on page 79



Martin Cohen, president of Latin Percussion, Inc., dons a strange bow tie for this photograph, (far left)

Angela Marchione, supervisor of the Latin Percussion manufacturing plant, holds the Torpedo, a guiro that can be played with a scraper or by shaking it. (left)

The Black Beauty cowbell is stamped with the LP emblem and shaped prior to being painted, (below)

PERCUSSION



The brackets for LP's timbales are cut by this machine, (above)



Attaching handles to the Afuche. (left)



Machine puts the curve into the Black Beauty cowbell. (right)



Reinforcing the inside of a conga drum with woven roving and liquid resin for added durability. (below)



Worker welds two pieces of metal together to make LP's Agogo Bells. (left)



LATIN Percussion

Story and Photos by Karen Larcombe

Located in the semi-residential area of Bergen County, New Jersey, Latin Percussion, Incorporated has established new roots. With two new manufacturing facilities, plus the main headquarters in Garfield, Latin Percussion's growth has shown the music world how good products, hard work and dedication can pay off.

The president of the LP empire is Martin Cohen, recently dubbed "King of the Bongos" by People Magazine. I liked Cohen immediately. Avoiding non-committal answers and flowery diatribes, Cohen gave a straightforward appraisal of the failure and success that he has encountered. Cohen also possesses a sense of humor that becomes particularly evident when he basks in the irony of being Jewish and a legend in the realm of Latin music.

KL: I'd like you to begin by giving a brief history of the company.

MC: The company began as an outgrowth of a musical interest of mine. I first became exposed to Latin music in the late 50's. I was graduated out of CCNY (City College of New York) as an engineer and worked at it for awhile, but I never did enjoy it. I was always at odds with the bosses. I was always getting fired. The Cuban embargo, created a need for products that were formerly made in Cuba. With my interest in Latin music I got involved in manufacturing that which was not available in America, but that musicians who I enjoyed being next to very much needed. My first product was a bongo. At that time, Latin music was at a high point. Since then, it has declined and has never regained the status that it had, which was because of the cultural interchange between Cuba and America.

KL: How did you actually start the manufacturing business?

MC: By just making drums in the basement. When I first graduated from college, I lived in an apartment in the Bronx. One of my ambitions after making the bongo in my apartment or having people make parts for me, was to have a basement to work in. As soon as I got a house. I set up a shop in the basement from which Latin Percussion, Inc. was born. There was never any money around. Whatever money was made from the bongos went into the purchase of the tools and materials. That creation had to depend on simplicity of design because the equipment I had at my disposal was minimal. The most profitable inventions that I created have been based on simplicity because I just didn't have the means to make anything complicated, like the *Vibra-slap*.

Things grew from there. We moved to a sort of garage/warehouse behind someone's house, to another facility, to finally this building (in Garfield, New Jersey). We were in our last facility for 10 years. Then we bought this building. It's over twice the size. The company has been in a state of constant growth.

KL: How did you first become interested in Latin music?

MC: I first heard Cal Tjader at Birdland and he had a Latin thing going. Monday nights they had Latin jam sessions. That's when

the seed was planted. A lot of people try to get metaphysical about why I've been so constantly devoted to Latin music. They try to find blood lines and heritage. People talk about reincarnation. It's a mystery to me why I'm so devoted to this music and feel comfortable with it. There are people who come from different ethnic backgrounds—get involved with outside cultures but never really assimilate to it. Never really feel comfortable within the culture. Do you know that I can't speak Spanish. It's embarrassing.

KL: You actually formulate all the ideas for the instruments?

MC: To date, yes. But I've always fed off of musicians. My background was not a musical one so I had to learn from those around me. There are some people, whose names I won't mention, who are hostile to me for having achieved financial success with their knowledge. When I was a nobody, they may have told me something that was helpful to me. I had to gain knowledge of instruments, but I invented the *Vibra-slap* which is an imitation jaw bone, without having ever seen a jawbone. It was on a Cal Tjader album. I remember hearing what it would sound like. Somebody implemented a jawbone and made it part of the music. I went one more step and created an invention that simulates the sound. I didn't originate the sound. Just the invention that simulates the sound. The Cabasa was made out of a gourd or coconuts with wrapped beads that was on a lattice of wire and very frail. It broke easily. I didn't invent the sound, but I made a new sound and a new invention, though the original idea belonged to someone else. In terms of growth, either musically or whatever, you always grow on someone else's creation. Louis Armstrong had to listen to someone.

KL: Where do you obtain the material to make your instruments.

MC: All the materials we use are readily available, not esoteric.

KL: Latin Percussion's slogan is "The Leader". Why do you feel you are the leader?

MC: Because when I got involved with Latin music, it was just dancehall music. And Latin instruments only appeared in dancehalls. I know one black artist. Specks Powell who worked with the Ray Block Orchestra. He was the first percussionist to open my eyes to what else was outside the dancehall. He played bongos with sticks and mallets and was able to read. That was important because no Latin percussionist except Willy Rodriguez knew how to read. Rodriguez was another studio person who brought Latin instruments to other areas of music. But there wasn't that much of it, as compared to today where with popular music all you have are Latin instruments or things of that coloration. African instruments are well used in a popular idiom. In order to survive, because I realized I couldn't get along in a normal job, I always faced the fact that the cowbell had to pay the mortgage. I always pushed toward making it more universal. I was also early involved with the *Flexatone*, which is an instrument that goes back to classical music. I got involved with making this for Carroll Bratman of Carroll Sound. And I realized that this had to go around to more than symphony orchestras. I was trying to push it into a popular idiom. And many years of fruitless effort during the rock scene. I'd be bringing it to people I never heard of. But the significant thing is that Latin musicians generally speaking, laughed at me whenever I showed them one of these extractions from another culture, like the *Flexatone*. Other musicians, like Specks Powell, appreciated the potential to add to his own worth when he went into a studio and was asked to do something, because he could pull out something other than maracas and guido. Latin Musicians weren't into that. There was a falling apart between Specks and myself which to this day I regret, because he pulled my coat in the right direction as far as paying the mortgage. To make the products more universal. The whole rock and roll period of screaming guitars was my period of investment. I had to wait that out. If you think back there was no significant use of percussion during that period. There was a record out during that period called "Green Tambourine" which to my knowledge.

was the first popular realization of the *Vibra-slap*. It started in a very slow way this movement of formally Latin and other cultural products into a more popular idiom. Latin music was just ghetto music. It just reached neighborhoods of people. It was regional. It was very slow. All that time, I was dealing with a specialized kind of music. Getting a little bit international which having come from nowhere was a very exciting experience for me.

KL: What would you say was your peak period thus far?

MC: I have not had my peak period yet. That's yet to come. Outside of the New York area, there are people with percussive interests who are still not aware of the instruments we manufacture. I think it's limitless. I also think there is hope for Latin music, but not much. Schools do not perform Latin orchestrations because there is no material. I was trying to work with Tito Puente on assembling a folio of Latin orchestrations for trumpet, trombones and saxes. I spent quite a bit of money putting this together with the hopes of using it for radio broadcast in Europe. It's such an effort to achieve what seems like it should be an easy thing. There are a lot of interesting folios and charts from different bands like Machito, that would be very interesting to people out in the Midwest. There are a lot of school orchestras but no material to play. It would be very interesting to me because I would sell more of my instruments. I have an orchestra now with no material for Latin, so that Latin instruments don't have a righteous place there. In the studio where certain percussionists were well employed, when they do work, they come in with a bag of toys, there are no written parts for them to play. It's their own invention that creates their need. If you get someone who isn't terribly talented, but wants to perform, if there's nothing written, there is no application for the products that we make. As more and more people become aware of this kind of music, the kind of instruments we make, the more opportunities I have to grow.

KL: What has happened with your recording division?

MC: It has drained Latin Percussion, financially. Up until recently, we had a separate staff of people involved with the record business and not only the record business but the tours and clinics of the Latin Percussion Jazz Ensemble. They did 3 tours in 1979, twice to Europe and once to Japan. That, coupled with the records we produced—I have an 16 track studio in my house—is very burdensome to us because my first outlet would naturally be the Latin scene. Well, they turned a deaf ear to me. There is only one radio station in New York of significance to be able to sell Latin records. The director of that station, for whatever reasons, refuses to play my product. He doesn't like my product. My product features some of the finest talent in New York, the talent that makes up all the bands in N.Y., Tito Puente, Patato, who is the grand master congero of all time. I've done so much to advance the status of Latin music more in keeping with Latin people's direction and I have not been able to get a fair airing on the radio. The recording end now is being integrated in this one facility with it being run by Ricardo Marder. Richie is able to take care of product design and artist liaison. He can also do a lot of technical work in the recording studio. There's no longer a burden where the recording is concerned, making it possible for us to stick around where other companies would depend solely on the success of the records or fail. I'm really starting to recover financially from the recent misdeeds of the past.

KL: Will you continue with recording?

MC: I've just purchased a 16 track MCI machine with full DVX that was \$31,000. That's a very substantial sum. I've no choice but to keep it up. I just can't let something like that sit around and I hate to take a loss by selling it. It's also the fact that the studio is in my home. I do my own radio commercials and I hope we can get into other people's commercials and do some jingle work.

KL: Do you publish method books?

MC: Yes.

KL: How is that financially?

MC: As bad as the products I publish. The stuff isn't selling. There's nothing. All I do is pay out royalties to the composers and nothing comes in. It's just a drain. But if it was published by someone else, I would have to pay twice as much. The products I publish are unsuccessful but they're good. They will someday stand as classic material, but how many people have you been able to say that about who are not around anymore because they couldn't stick around. After someone's business falls apart, people say, "Wow that was some hip shit they did." But nobody was there to support it. I know the products I have supported and made will in time be looked upon that way. But I think we will be able to deal with the time factor by being constantly profitable, and ever growing in our drum business. For example, with the artist Patato, to me he is the greatest of them all. There is no conga drummer in the world that can do what this man does. And I'll say that in front of a conga drummer. Everybody knows he's the baddest around. Including himself. He's a pain in the ass. He drove me up the wall in Japan. I swore I'd never talk to him again. But he's still the baddest there is. I've put him into a more international spotlight. I haven't sold that many products, but they've gone to the key musicians around the world who consider it essential listening to be complete percussionists. You must know what Patato does. You cannot be complete without knowing it. To some people, he scares them. Airtio for example. Everybody knows that Patato is my boy. When they see Patato, they associate him with me. At the Beacon Theatre, Airtio was playing some stuff that the audience did not relate to. It was a Latin audience. Patato walked on the stage and started playing congas. Airtio had to leave the stage. I have this on film. Patato embarrassed him. He couldn't play next to Patato.

KL: How was the jazz ensemble received abroad?

MC: It was received especially well in Europe. Standing room only crowds. Sweden, Denmark, Holland, and Belgium, the music seemed to be missed there. I thought they were looking for Latin jazz. Women from the audience would get up on the stage and dance. In New York, you have to knock them over the head. These are very gentle people who were just overcome by the music. There were nice halls that the ensemble performed in. In Japan, the music was more alien. There are really no Caucasians there, all Japanese people, very few outsiders. So this type of Latin music was not very popular at all.

KL: Do you see more set players gravitating towards Latin percussion?

MC: It seems that way. I would say yes. From traveling around and checking out the conventions, like the NAMM show. There are always professional musicians that come through and like to talk to me. The indication is that they are taking to it. I like to think that I've legitimized the conga. It was something that had no respectability. I remember Ralph MacDonald telling the story of getting into a cab with his congas. This guy is making more money than he knows what to do with. The cab driver said to him, "Gee I really feel sorry for you having to make your living that way." The cab driver was obviously a remnant from the past. Now you look at TV and they put the conga drummer upfront. It used to be that the guy would play on the front stoop. I think that since it has achieved respectability, more people in white areas will pick up the conga drum because it's cool. Santana has given legitimacy to the conga drum.

KL: Do you think that people not born into this music can be successful with it?

MC: They can gain a certain proficiency, yes. But to be bad? No. I've seen the baddest European conga drummers. The baddest west coast conga drummers. They do not have what comes out of New York. New York is a crazy place to live. People are constantly struggling for a middle class lifestyle in New York. There's the energy of the close proximity of so many ethnic groups. Because of the energy, people who come from the East



..You've Got to Hear it to Believe it!

If you haven't seen and heard a RIMS™ demonstration, you have no idea how much sound you're missing from your drums. A suspended drum using the RIMS™ system is the answer to achieving the ultimate in tonal quality and unexcelled resonance. RIMS™ is creating a following that speaks for itself. Some of the finest drummers in the U.S. have realized the difference that this unique mounting system can make.

"Just a note to let you know how much RIMS has improved my drums. Because my tubs are 9-plywood and already sound great, I wasn't sure if my sound could be audibly improved. Not only did the tone, roundness of sound, and clarity improve, but I am now addicted . . . I could not return to regular traps."

Joe Crowley, Road Manager for the Doobie Bros.

"I have been using the RIMS on my set for several weeks now and thoroughly enjoy them. The main difference that I have found, especially in different size drum booths and different configurations, is the unchoked quality of sound. Since the sound I strive for is pure and sustained on the toms, I find it easier to adjust the harmonic differential between them to be compatible with one another."

Kenny Malone, Nashville

"Using RIMS on my Pearl drums makes tuning and playing easier than ever before. The difference in resonance and tone quality on a suspended RIMS mount versus traditional shell mounting is unbelievable. When working under the many different acoustic conditions in a recording studio, it is important to be able to achieve the full spectrum of tuning range and resonance at any pitch desired. RIMS have enabled me to achieve this. RIMS is one of the most revolutionary developments in drum set improvement that I have ever seen. I no longer have to depend on a particular studio or engineer to have my drums sound good. RIMS makes the difference."

Steve Schaeffer, L.A.

"I've had nothing but compliments since I put the RIMS on my drums. Everyone who has heard them (recording engineers, other musicians, etc.) has really liked them. Thanks to you, my drums sing!"

Evan Caplan, L.A.

"I truly enjoy tuning my tom toms now because the RIMS have eliminated the need for any rods to be shoved inside the shell acting as tuning forks and creating undesirable overtones. I now have more control of overtones and they are more pure."

Jim Keltner, L.A.

"I would be honored to endorse the RIMS because I believe it is long overdue that someone finally invented a product that does not lie. This will improve and eliminate overtones and undesired sounds created from the cymbal and bass drum. Gary Gauger's RIMS are the first step to improve a drummer's sound in the 80's."

Hunt Sales, L.A.

"(RIMS) sure do make my drums sound bigger and fuller as if they had grown to a size or two bigger themselves. Gary, I think that anyone that really cares about their drum sound must try the RIMS to believe; because until they do, they've not really heard what they sound like. And I know 'cause I couldn't believe it myself!"

Larrie Londin, Nashville

"Someone has finally taken a large step toward making drums sound the way they ought to sound. RIMS make my drums sound so good that even I can't believe it."

Mark Stevens, L.A.

"It's hard to believe that anything new in this day and age really works. I'm happy to say that your system of drum mounts is one of the few that do really work."

Russ Kunkel, L.A.

And . . .

Remo Inc. is currently using RIMS on all their drums for testing their drum heads!



NOW AVAILABLE FOR 8" THRU 16" SIZES

Adaptable to the following Drum Co. hardware:

- PEARL - Old style *
- PEARL - New, heavy duty
- SLINGERLAND

- ROGERS
- LUDWIG
- GRETSCH - New mount *

- PREMIER *
- YAMAHA *
- TAMA *

CHECK THEM OUT AT YOUR DEALER TODAY, OR WRITE:

*NOT PICTURED

Gauger Percussion Inc. ■ 15108 HIGHLAND LA. ■ MINNETONKA, MINNESOTA 55343

ROY HAYNES:

JAZZ LEGEND

STILL GOIN' STRONG

by Scott Kevin Fish

I remember being slightly nervous about meeting Roy Haynes. He and I had spoken with each other on the telephone a few times and I'd just seen him perform the week before at a Long Island jazz club. It was an interesting format. Roy Haynes on drums, Marcus Fiorillo on guitar, and Dave Jackson on bass. I'd seen the same trio a year before in the same club and they were incredible. Their music ran the gamut of emotions and it was always swinging. There was Roy Haynes sitting through it all, eyes closed, head tilted upwards behind a five-piece set of red *Vistalite* drums. Relaxed concentration.

At Roy's home we sat at the kitchen table and discussed the interview. He handed me a souvenir booklet printed by the Boston Jazz Society entitled, "A Tribute to Percussionist Roy Haynes." The occasion was Roy Haynes Day held in Boston. I opened the cover and read: "Roy Haynes' contribution to music, for more than 30 years, can best be illustrated by mentioning the many jazz artists who chose Roy to accompany them in the development of modern music—Lester Young, Charlie Parker, Thelonious Monk, Sarah Vaughan, John Coltrane, Billie Holiday, Stan Getz, Sonny Rollins and Kenny Burrell. In addition to these, many other renowned musicians have collaborated with Roy to make recordings now considered classics. During recent years, Roy has created an even larger following through world-wide appearances and recordings with his own musical group."

I asked Roy if he'd begin by telling me something about how he first got interested in drums.

"I am a natural drummer, first of all," he said. "There are some people born and whatever gift they have from God, it's natural. Ever since I can remember I was beating out rhythms. In my mother's dining room I used to pick up the forks and spoons and drum on the dishes," he laughed. Roy's parents were from Barbados. I started asking if he had any formal lessons as a child. Roy caught me mid-sentence and said, "No. That's what I mean by being natural. I was playing all over the walls in my house. I remember finding a pair of drumsticks in the house when I was 7 or 8. They had

belonged to my older brother Douglas. He's not living now, but he graduated from the New England Conservatory of Music. He had genius-like qualities. I won't say he was a genius, but he fooled around with guitar, ukulele and trumpet, and had all the instruments. I think when I found the sticks they were already taped up. In those days when you broke a stick you would tape it up. I remember drumming with the sticks all over everything. I had never had a drum or anything at that time so I just kept going from that."

As a young man, Haynes worked the New England area in numerous clubs and with a variety of people, among them Phil Edmond, who led an 8 or 9 piece combo that played 'shows and shake dances.'

"In the summer of 1945, I was working at Martha's Vineyard, I got a special delivery letter from Luis Russell (band-leader) that was sent to the black musician's union. In those days, they had a black union and a white union in Boston. He asked me to join his band. I sent Luis Russell back a telegram stating that I was interested in joining his band, but I couldn't join until after Labor Day. He said I'd be playing places like the Apollo Theater, The Savoy Ballroom and different theaters throughout different cities in the U.S."

Roy recalled, "I used to go to New York before I joined Luis Russell. My brother Vincent got drafted and he was coming from New Jersey for a leave. I don't remember exactly what year. That may have been 1943 or 1944. My father and I, and my brother's wife would go to New York to see him. The first thing I did was go to 52nd Street and when I got there, I saw so many people! Ben Webster! Art Tatum! Billie Holiday! Don Byas! I flipped out. I had never seen anything like that. So, I fell in love with 52nd Street. Some of the people had known me because groups used to go to Boston from New York in need of a drummer, and most of the time they found me. I knew people like Coleman Hawkins and Don Byas a little. I wasn't exactly a stranger to them. But, 52nd Street was like a dream."

Roy worked with Luis Russell from 1945 to 1947 when he quit to join Lester Young. Some time after that, Lester Young was hired by Norman Granz to go

on tour with his Jazz At The Philharmonic series. The JATP was very popular in the 40's and 50's for showcasing some of the best jazz artists. One of the shortcomings of the JATP was that Granz would hire musicians who were primarily from the Swing Era and musicians pioneering bop and do a mix and match with musicians. For instance even though Lester Young had his own band, the band was not hired. Young would be hired and be expected to use a rhythm section made up of other JATP musicians. The drummers were primarily Buddy Rich, Gene Krupa and Louis Bellson.

While Lester Young was gone, Roy freelanced extensively.

"When Lester Young started his group back after his thing with Philharmonic, I didn't go back with him. I was too busy. I was making record dates with a lot of the cats and the Fall of 1949 was when Miles Davis started his first group and I was part of that!"

Musicians that were fortunate enough to have been on the scene when 52nd Street was in full blossom always have fond memories of the jam sessions that used to go on after hours. Although they were sometimes referred to as "cutting contests," Roy stressed two points. First, that it was rare for two drummers to be on stage at the same time for a number of reasons. One of them, he said, was because it wasn't uncommon to find that two drummers didn't even have two full sets of drums to play on! So, the "cutting" was usually done by horn or reed players. Second, Roy stressed that there was always a lot of love on the bandstand. Jam sessions gave young musicians especially the chance to play with great musicians and the opportunity to master their craft in a trial by fire situation.

"I used to sit in a lot," Roy said. "But they would have to know you, or know if you could play. Anyone couldn't just come and sit in. If you did, it would probably be pretty embarrassing because in those days they had things that they would put you through. If you played a horn they would play a song and take it through all the different keys. If you didn't know your horn or you couldn't deal with it, you'd have to get up, leave, or be embarrassed, or they'd just blow you off the stand! If you were a drummer

Photo by Rick Mattingly



and you couldn't play, then maybe they would play fast or play a slick arrangement."

Two of Roy's earliest influences were still very active when he came to New York. They were Jo Jones and Big Sid Catlett.

"As a teenager, when I started I was into Jo Jones. That was automatic. In fact, the Boston Jazz Society asked me about different people that I wanted to be there for Roy Haynes Day. The first one I named was Jo Jones. Jonathan "Jo" Jones, and he was there which really made me feel good.

"Sid Catlett I loved because he was of that same feeling. Probably a Kansas City feeling. I met Sid when I arrived in New York. I had seen him in Boston, but really got to know him around 1950. I remember I bought my first car and had the privilege of driving Sid Catlett home one night."

Besides a "natural" ability to play drums, Roy Haynes has a multi-faceted foundation. That talent may have always been there but Roy has played drums in some surprising musical situations. We were tossing around different styles of playing and I asked if he had any Dixieland experience.

"I had played with Dixieland cats in Boston before I went to New York, Barney Bigard and Art Hodos. So, I was very familiar with that. They had the Harvard Jazz Society in Boston and they were involved with a lot of Dixieland music. I use to play gigs with them. Maybe two "allstars" would come in from New York and they would get the rhythm section in Boston. People were always looking for me so I had sort of a head start.

"Then I got that big band experience by playing with Phil Edmond. We were playing a lot of shows and he had a lot of hard music. I could read music better then than I can now. I learned to read music at the Boston Conservatory. What I learned wasn't called 'reading' music. It was called 'spelling.' We could spell certain phrases. Certain things we'd look at and know what they would mean. A certain beat, or certain rests. I'd know how much to fill in that particular rest and lead up to the syncopated rhythm that was written. These things I could just tell and then I would feel them out. And, I had very good ears. So, between the two I was a good big band drummer.

We spoke a little bit about Roy's gigs with Charlie Parker, but he said he was saving a lot of his memories for a book he plans to write. He spoke a little about what it was like working in those days.

"You didn't get a gig for a weekend, like two days at The Gate. It wasn't like that. We'd stay at a place a week to three weeks, sometimes seven nights a week and five sets a night! At least four or five.

Sometimes if the music was so good we were playing after 4:00 am and the people would still be there! Another thing was that musicians really didn't work steady. When I was with Bird, he would go to Chicago, Detroit or somewhere else for a week. That next week, we didn't necessarily go. The band would come back home until Bird got another gig. So, I started working with other people in between Bird's gigs."

I thought about all of the great drummers that came out of that era, like Art Blakey, Max Roach, Kenny Clarke—and I asked if there was much of an exchange of ideas between them.

"Well, I guess there was a certain amount of that. I knew Art when I was a teenager before I went to New York. I didn't know Max well, but we became pretty close." Roy paused for a minute in thought, then continued, "First of all, in those days there were less drummers! There were less of us. I remember in 1950 they were trying to draft me into the

"THERE WAS A LOT OF LOVE ON THE BANDSTAND. A CLOSENESS, BECAUSE IN THOSE DAYS THERE WAS LESS MONEY TOO. SOMETIMES THAT HAS A TENDENCY TO MAKE YOU STICK TOGETHER. BUT MONEY WASN'T OUR CONCERN. OUR CONCERN WAS MUSIC."

Korean War. I was playing at Birdland with Charlie Parker and I had just bought a new car. People were telling me later that when I had to go down to the draft board, there was one drummer saying, "Well, If he goes in the Army I'll take his car." Another drummer said, "Well, I'll take his gig with Bird." None of the guys you named though," he cautioned. "Those others were younger players. But, there was a lot of love. We were closer together. We saw more of each other in those days.

"There was a lot of love on the bandstand. A closeness, because in those days there was less money too. Sometimes that has a tendency to make you stick together. But, money wasn't our concern. Our concern was music. Around that time a lot of musicians were leaving the big bands to try to stay around New York. Naturally, they wouldn't make as much money, but they wanted to sacrifice just to get with their instrument and play with different people. Today it's vice versa. A lot of people want to get with a band so they can go on the road!

"The guys that lived in California wanted to go to New York. That's vice versa now. The challenge and the charisma have always been in New York. The excitement. Okay, you get out to California and you get your paved streets, pink homes, green lawns and it's beautiful. Then maybe you can just get lazy. Less inventive. Out here you get the challenge that is gonna kick you right in the behind and constantly keep you young."

After Bird, Roy worked with Sarah Vaughan from 1953 until 1958. In 1958 he was a member of the Thelonious Monk Quartet which included tenor saxophonist Johnny Griffin. The mainstay for the band was the legendary Five Spot in Manhattan.

"The longest period I ever stayed at the Five Spot was with Monk," Roy said. "We'd do like 18 weeks at a time. It was beautiful. Very interesting. I left Sarah Vaughan and went with Monk, but it wasn't for the money. How much money could we make at the Five Spot? But, I loved every minute of it. It was a challenge. You know it's different to play with Monk. You can't play with Monk the way you can play with a lot of other people, a lot of other pianists. I don't think a lot of people realize that. A lot of artists think you can go anywhere and play the same."

Did Haynes have to drastically alter his drum style?

"On some tunes, in some instances, yes," he nodded. "I never changed my whole concept. I'd just make adjustments, because if I changed my whole concept I don't think they would have wanted me then. That's why they hired me! A lot of people try that. They take you somewhere and you do a record date and they want you to do something all the way through that has nothing to do with you."

In an interview I did for *Modern Drummer* two years ago, Mel Lewis told me that he recalled Roy Haynes talking about drum concepts in the 1940's that Elvin Jones was using in the 1960's. "Roy was the first 'out' drummer," Lewis said. For instance, a characteristic of Haynes' style is the elimination of the hi-hat playing steady 2 and 4. All limbs become equally independent.

I mentioned Mel's comment and asked Roy about the traditional timekeeping role of the hi-hat. "I never really got into that," he laughed. "Sometime you would make a date with somebody that was used to that and it becomes very uneasy. I mean, a lot of people get restless. They don't want to be around you because you're not being a slave for them. Dig?"

"Mingus use to say the damndest thing about me years ago," he continued. "He'd say, 'Well, Roy Haynes. You don't always *play* the beat, you *sug-*

gest the beat!" Roy smiled then said, "I didn't know what the heck I was doing. But I know that the beat is supposed to be there. If I leave out a beat, it's still there. If I'm playing 8 or 12 bar fills and I play four and a half bars then leave out a bar and a half, that doesn't mean I don't want it to sound like that! But if I'm playing with a horn player sometimes they may get confused. They get hung up because I didn't fill in that bar and a half.

"You've got to use a little imagination in there," Roy explained. "That bar and a half still counts. I'll come out in the right place, where it should be to make the fill even, and the other players are somewhere else at that point. I didn't always play the beat, which I thought was very good. You don't always have to say ding-ding-da ding-ding-da ding, you know. *It's* there! So, if one of those saxophone players has to depend on *that*, then you know he's not right.

"You've got to have that ding-ding-ding within yourself. Coltrane had it! Pres had it. Miles has it. So, it's beautiful to play with them, but there are so many other people who don't have that thing and you've got to carry them. How you gonna be inventive and create when you're trying to lift them up?"

Regarding his friend Elvin Jones, Roy said, "I always loved Elvin's concept." The two men have known each other since the early 50's and there was a club in Detroit where Elvin used to play. When possible Roy would sit in and said that there was always a tape recorder running at the club. "It was Elvin's gig, and I know they had a tape recorder there, so he knew something about me. Now leave me alone," Roy laughed, and that was all that he would say about who influenced who.

It was fitting that John Coltrane chose Roy to replace Elvin Jones both in live performances and on record whenever Elvin was not available. Between 1961 and 1965 Roy Haynes made some classic recordings with the John Coltrane Quartet which have just been released on a Coltrane record called, "To The Beat of A Different Drum." In the notes Coltrane said, "Roy Haynes is one of the best drummers I've ever worked with. I always tried to get him when Elvin Jones wasn't able to make it. There's a difference between them. Elvin's feeling was a driving force. Roy's was more of a spreading, a permeating. Well, they both have a way of spreading the rhythm, but they're different. They're both very accomplished. You can feel what they're doing and get with it."

Haynes shared some of his feelings about working with the Coltrane Quartet. "Even on a ballad, when they played, the intensity was up, up there. I liked that feeling. Everyone was doing their thing. No one was dependent on

one person, the way it could happen with some groups. A lot of people depend on the drummer. There, it was equally distributed. Even though you couldn't always hear Garrison (bassist) the way you should, don't let him stop playing because you would definitely miss him. The *feeling* was there. The intensity of McCoy and Trane, that was really a love supreme."

Elvin Jones is quoted as saying that what made the Coltrane Quartet so special is that they were all friends. Haynes agreed. "It was there on that bandstand. I felt it. And, it was no easy thing at that point to replace Elvin. At *that* point it was not easy. It was easy in a sense to play with Trane, but that whole group as one thing, each one of 'em was so important, and to step in there, it was a serious thing. It was probably one of the most serious projects I was involved with at that point.

"SOMETIMES I DON'T EVEN WANT TO LOOK AT THEM [THE DRUMS]. BUT THEY'RE CONSTANTLY INSIDE, ALL THE TIME. YOU TALK ABOUT LOVE. I HAVE IT IN MY HEART, MAN. THE HEARTBEAT. THAT'S THE DRUM."

"Another thing, about Trane. He set it up where a lot of drummers could sound good, but they might not make him feel comfortable. I get that feeling with certain bands that Basie had. When Thad Jones and all those guys were with the band, (mid 50's) that band could play without a drummer! Trane could play without a drummer. Miles could. Gene Ammons could play without a drummer and they could all make it happen! I could name a lot of people that can't and they're supposed to be great. That's what jazz is to me. If you want to use the word 'jazz.' There's not too many jazz players around today. Very few."

Roy mentioned earlier in the conversation that he was saving certain things for his book. I asked him if he was serious about writing it. "I have to do a book," he said. "I'm of the age where I've been involved. I played with Louis Armstrong! Billie Holiday! I played with so many different people." At the beginning of this interview I mentioned some of the more traditional names that Roy performed with. Others were very surprising, showing that Roy Haynes is extremely versatile and open-minded. For instance, he played with Ike and Tina

Turner. Another time he recorded with Ray Charles and later B. B. King. I asked Roy if he'd like to play a straight ahead Blues gig.

"I would like to, but I did that in the 40's in Boston. There was a place called Little Dixie in Boston. We had some nights where we had somebody on the show and that's what they were about. That's what I had to do. I had to play the backbeat. And with Luis Russell. You ever hard of those Doo Wop groups? Each one of them had a name: The Ravens, The Falcons, The Orioles. We use to call them the 'bird, bird groups.' I played with the first one of them, The Ravens. And then it was the backbeat. I mean, heavy on the 2 and 4. That's where rock came from."

Roy sat spinning a foreign coin on the table top. "Do you want to talk about drum technique?" I asked him. "I don't know anything about technique," he replied. I countered. "You mean you have no idea what you're doing at the drum set?" He smiled. "I probably could play something that they don't have a name for. But society as it is today is always quick to name something. I never was involved with that. I don't even like the way the name sounds! Double triplet or ratamacue," he scoffed. "I *never* liked that. Maybe I play them. I probably play a lot of them. I don't care. I told you I was a natural from the start.

"One time I was at a clinic and somebody said something about the matched grip. We were doing that before they had a name for it, in the 40's. To my knowledge they didn't call it anything. I'm not involved with the English language and that's all it is. I go by sound. I go by feeling."

How does Haynes feel about drummers who want to go to school to study drumming?

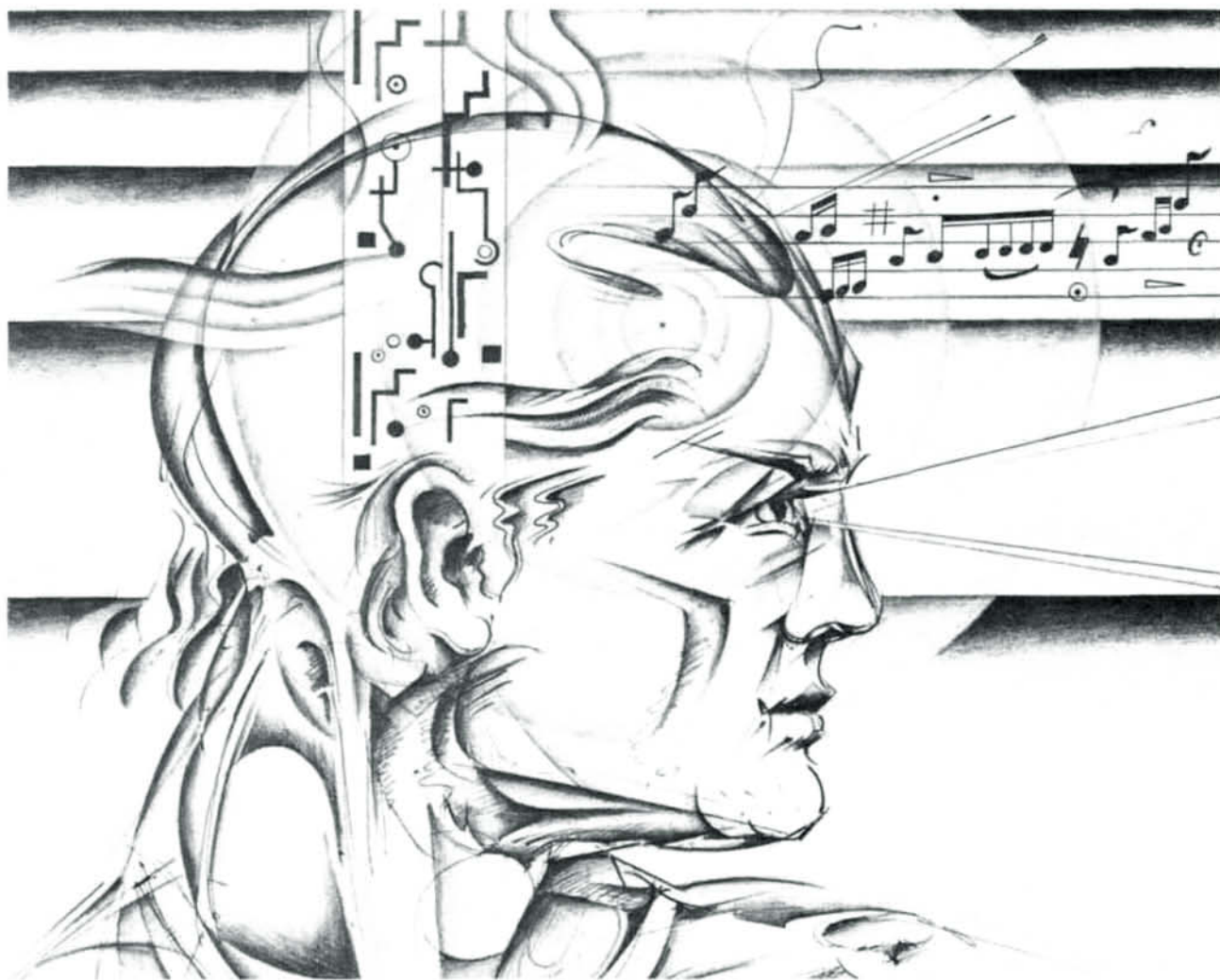
"Well, that's good," he said. "They probably know and they'll probably make more money than people like myself. I can name some already and they know all the terms. I never was interested in the titles and terms. You know, that's a newer thing. Years ago we just felt comfortable trying to play some good music. But then we were playing mostly saloons and clubs and a lot of the newer players don't even want to play around with things like that. But, I came up with that."

Roy is a clinician for the Ludwig Drum Company and is a favorite at symposiums. He explained to me how he bridged the gap of explaining technical material without being technical. "People are hungry for the naturalness of music. There are some people coming up today that don't even want to *hear* words. They don't even want to relate to having something written on the board.

continued on pg. 48



The creativity comes from you. We supply the rest.



Creativity; it takes your senses, your mind, your soul. You're transferring imagination into sound. The kind of sound you personally feel, and hear. You want that sound to be quality sound, created with your talent through your instrument. You want your gear to be as fine and creative as your talent, responding to your particular needs.

At Hanich Music, we're in tune with your needs, recognizing the quality and creative energy in your music. We're turned on to the evolving sounds of this

new musical decade, and we're committed to that energy, through quality instruments, reliability, rentals, service and good vibes. We only want to supply you with instruments that are state of the art, instruments that complement your personal creativity.

Hanich Music, it's your energy and our advice, and that's music.

WE SHIP EVERYWHERE!


235 North Azusa Avenue
West Covina, CA 91791
213-966-1781
800-423-6583

LEARN VIBES AND MARIMBA
F-A-S-T and EASY
WHIRLWIND Mallet Method
 Self-Instructor and Teacher's Guide for any beginner
 100 pages, \$7. Or send for free information
Jack Van der Wyk
 Box 13064, Station E, Oakland, CA 94661

DRUMMERS-DRUM TEACHERS
 Subscribe to DrumCharts Magazine Today!! 1 year subscription (4 issues) \$12., 1 current issue \$3.50
 DrumCharts Magazine publishes the charts for recent Top 40, Rock, Jazz Fusion, and Disco recordings. Learn to read by playing our charts along to the records. Now including North Texas State Lab Band and Les DeMerle Translusion charts. Send check or MO to: DrumCharts, 185 Mesa, B-101, C.M.L., Ca 92627

DRUMMERS
 DRUM Re-Covering Kits Available Over 25 choices of Pearls, Sparkles and Satin Flames. Send 25¢ for full information, prices and samples
PRECISION DRUM COMPANY — Dept M
 151 CALIFORNIA ROAD
 YORKTOWN HEIGHTS, N.Y. 10598

ChoomBoonk
 A drummer's language, resembling Indian Tabla teaching. Efficiently learn 4 limb independence. Gain creative release in all styles.
 Write: ChoomBoonk, Box 13064, Station E, Oakland, Ca 94661, for free information about this unusual book

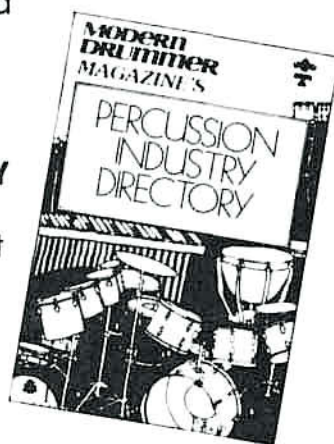

percussion world inc.
 798 N. WOODWARD AVE
 BIRMINGHAM, MI 48011
Michigan's newest and most complete percussion facility featuring a full library of percussion music
 (313) 644-6636
Norm Fickett Sam Tundo

Let's make music
 The complete music store in your mail box
 Send \$1.00 for catalog applied to first order
DRUMS and more
 Fire • Stage Effects • Disco Lights • Fog Machines • Stage Lighting designed for musicians
EFFECT MUSIC
 114D Mahan St
 West Babylon
 New York 11704

LOOKING FOR THE WHO, WHAT AND WHERE OF THE PERCUSSION INDUSTRY?

Now, Everything You Ever Wanted To Know Is All In One Handy Booklet.

MD's new **PERCUSSION INDUSTRY DIRECTORY** is a comprehensive, easy to use reference guide that supplies you with names, addresses, phone numbers and product line descriptions of the leading firms in the percussion world today. The 1980 Directory gives you a birdseye view of the drumworld to help you find what you're looking for quickly and easily!



Includes:

DRUM MANUFACTURERS	LATIN AMERICAN PERCUSSION
CYMBALS	CASES
STICKS AND MALLETS	ELECTRONICS
DRUM HEADS	ACCESSORY ITEMS
DRUM MUSIC PUBLISHERS	DRUM SHOPS

Dealer inquiries welcome. Send for your copy TODAY!

Please send me ____ copy(s) of MD's **PERCUSSION INDUSTRY DIRECTORY** at \$2.95 each plus 50¢ postage and handling.

Enclosed is a \$_____ check or m.o. payable to Modern Drummer Magazine.

Mail to: MD Percussion Directory
1000 Clifton Avenue
Clifton, NJ 07013

Name _____
 Address _____
 City _____ State _____ Zip _____



Earth Wind & Fire and **LP**... Partners in Greatness



Ralph Johnson

Fred White

Phillip Bailey

Come to Where the Heavies Are!

Trust the leader®
LATIN PERCUSSION
150 BELMONT AVENUE • GARFIELD, NEW JERSEY • 07031

"I try not to use my favorite ones too much, because on the road, they really take a beating. I keep my cymbals polished a lot. I didn't do it for years and years and years, and it's no big revelation, but it really makes a big difference. Every night, those cymbals are polished and if I leave them more than two or three nights, the tonal difference is amazing. It isn't just subtle, but quite startling. It seems that not many people do take that much care on the road, and I certainly didn't but now I do and I'm really pleased. I'm also pleased that a lot of people and players comment—they may not like the playing, but they always say that the drums sound really, really good."

He spends a lot of time preparing his sticks as well.

"I use 5B Regal tips, but I can't understand why they haven't invented a rock and roll stick like mine. What I do with them is take off all the veneer, except the actual center piece, where the stick hits the rim for rimshots. I leave that section because they would break if I didn't, but aside from that portion, I get the veneer taken off the top and bottom with rough sandpaper and then make some grooves in it. What happens is that it's so hot up there that your hands get wet on the veneer and you can't hold onto the stick. You get cramps trying to hold on really tight and your hands should be really loose. So, I pummel the sticks to pieces, and the few people I've told about it think it's a great idea. It's invaluable to me. Sticks don't fly out of my hand anymore."

Something else Fleetwood is very particular about is his drum heads. His drums are double-headed and he uses heavy heads on the tops and lights on the bottoms. He uses a medium Canasonic on the top of his snare, which he swears by for live playing.

"I change the skins all around for every gig. I change the bottoms every ten days and the difference in that care is amazing. I change the snares and everything. I'm lucky because I can

afford to do that—it's definitely a luxury, but needless to say, it does make a lot of difference."

Another luxury is that Richard Dashut has been touring with the band. Dashut, along with Ken Caillat, engineered, as well as helped the band to produce their last couple of albums, *Rumours* and *Tusk*.

"I'm eternally grateful to Richard for forcing me to tune my drums up," Fleetwood says, warmly. "He comes on the road to do our sound and he's always there at sound checks with me, and since drums are Richard's forte and he plays really well, himself, he notices straight away if something isn't right. Again, it's a luxury that he can be on the road with us, because not only have you got somebody you love as a person, but somebody who makes the records with us too."

"We're changing our sound all the time now," Fleetwood states. "A lot of people, and we, ourselves, in times gone by, would get a drum sound and a position of the drum kit in the studio, and there they'd stay, with the same bits of tape on them, through an entire album. Now, I'm really keen on getting as many exciting drum sounds as possible. Whatever sounds good. In the studio, you shouldn't be scared to do anything. As far as musical egos are involved, it's much healthier not to have those rules."

Fleetwood happens to love both the touring and the studio work.

"I happen to enjoy traveling. I don't feel insecure traveling, whereas some people do and can't wait to get home. My father was in the Royal Air Force and we were never in one place for more than three years, anyhow. So I have no problem with the road. Some people do. Lindsay would instantly choose to be in the studio his whole life. So, when we're on the road, he has his eight track recorder in his hotel room and he's quite happy. Between touring and recording he wouldn't hesitate to make a choice. With me, I can quite honestly say that I like doing both—a lot. If I really, really had to choose, I suppose I would

EIGHT INCHES DEEP!

You've been asking us for a deeper snare drum, so here it is. The Tama Mastercraft Mega 8 snare drum is a full 8 inches deep for an explosive and powerful tone. And because it's made of six-ply maple, it's got all the warmth you could want. Try it now at your Tama dealer



The Strongest Name in Drums

For a full color catalog send \$2.00: Tama, Dept. MD
P.O. Box 469, Bensalem, PA 19020
327 Broadway, Idaho Falls, ID 83401;



In the Big Apple
it's
**DRUMMERS
WORLD!**



Highest quality
instruments and
accessories at
discount prices

WE SHIP ANYWHERE

Send us your name and address
for our mailing list

Drummers World, INC.
New York's Percussion Headquarters

133 W 45th Street • NEW YORK, N.Y. 10036
Phone (212)-840-3057

say recording, mainly because it's something that's not repetitive. Being on the road *is* repetitive; you do play the same set every night, and while no gig is the same and we all enjoy it, it's not as artistically rewarding. For the moment, it's very rewarding and challenging, but on a record, for better or worse, you stand to be judged and you stand to judge yourself."

Their most recent critically acclaimed *Tusk* album took a year and a half to record and Fleetwood was present every inch of the way.

"I love being in the studio, so I'm in the studio all the time, whether Lindsay is there or Chris is there, one of them is there or three of them are there, I am always there. I just don't like not being there, because if something happens that I don't like, you can't come back three weeks later and say, 'Ooh—maybe you should have done that,' because you weren't there and it's not fair to say anything then. If you're there all the time, you can make valid comments and put your worth in. John hates being in the studio and sometimes he'll come down a month later and has to try to get me to go in and say something because he knows he shouldn't say anything, but the fact of the matter is, he should have said it then, a month or six months before. Maybe you don't like the studio, but either it's worth it or it's not. To me, it's worth it because I want to be involved in as many moves as the band makes as is possible. I've always done that. I just don't like something happening without my knowing it. It's not even selfish. It's just that you know that you've become a part of it. You can't understand that that's the best anyone can get it because you haven't seen him work for eighteen hours trying to get something right, and end up saying, 'But couldn't that be . . . ?' And you say, 'No, because we've tried everything else and that's the only way we can do it,' or 'That's the only way those chords sound good together.' And you know you've heard it, so you don't feel bad about it. You feel great because you know that that's the way it is. So, I don't

continued on pg. 40

Rototoms • YAMAHA ROGERS LP Avedis Zildjian Co
H.B. HEIMEN & BERG
LUDWIG
REGAL TIP
DRUM STICKS
GRITICH
Typical
Music
OF THE
FUTURE
S
DUPLIX
CB700
EVANS
SYNARE
DEAGAN
Pearl
Ms. PerC
SONOR
SYNDRUM



**DISCOUNT
DRUM WORLD**

456 N. ORANGE AVE. ORLANDO, FLA. 32801
(305) 843-2025 PAUL JAFFE, Mgr.

**LARGEST AND MOST COMPLETE
DRUM AND PERCUSSION SHOP
IN THE SOUTH**

- WE CARRY ALL MAJOR BRANDS
- CALL AND COMPARE OUR PRICES
- UP TO 40% OFF
- IMMEDIATE DELIVERY
- COMPLETE PERCUSSION LIBRARY
- RENTALS
- CASES AND SMALL PARTS

Gon Bops of California **GOOD VIBES MALLETS** **Factory Imports Co.**
ROSS **MUSICAL INSTRUMENTS** **ISLAND MUSICAL SUPPLIES** **AFRICAN IMPORTS**

Slingerland
TAMA
dii **DECATUR**
INSTRUMENTS
Werco
Remo
CAMBER
Premier
DURALINE
KRUT
PAKSE
pro-mark
D'ALEO'S
OF CALIFORNIA
SAUL GOODMAN
Per-Del
Playa Azul

Sometimes, we buy them.
Sometimes, we sell them.
Sometimes, we trade them.
Sometimes, we repair them.
Sometimes, we refinish them.
But, ALWAYS, we love them.

**JACK'S
DRUM
SHOP**

**"BEST DEALS . . .
. . . IN TOWN"**

Send for our 1980
discount flyer:

"JACK"
1096 Boylston St.
Boston, Mass. 02215
(617) 247-9117



Drumming and Breathing

by Roy Burns

The concepts and methods presented in this column represent my own personal experiences. They are not intended to be the last word on the subject, nor should they be construed as the only way. All I can say for certain is that I have experienced what is presented and it has been of much help to me.

Fortunately, I received much love and support from many people as I attempted to discover what would work for me. The people who most influenced my attitudes and feelings in this area were Swami Rudrananda (Rudi) with whom I studied for many years; Greg Brodsky Aikido Master, psychotherapist and natural healer who now directs an Aikido school in Santa Cruz, California; and Mr. "R", who has helped me to understand much but who does not wish to be identified.

Many of the breathing exercises learned in my studies were of great help to my career in drumming. The ability to remain relaxed under pressure, to raise my energy level when tired, and to be more creative musically was enhanced by healthful breathing techniques.

The breathing exercises, when practiced consistently, promote a more relaxed attitude which makes learning easier. Your thinking influences your breathing and your breathing influences your thinking. Regardless of education, whether or not you can read music, and no matter what your musical style, these breathing techniques will help you to develop naturally.

WHAT YOU THINK AFFECTS HOW YOU BREATHE

If you are very angry or upset your breathing is often fast and short. If you become very frightened it may be difficult to breathe at all.

Another example is to become angry at someone and suddenly discover that you are mistaken; that there is no need to be angry. Even though your mind has realized the error, it may take minutes for your breathing to return to normal.

HOW YOU BREATHE AFFECTS WHAT YOU THINK

If you are very angry or upset, a friend will say "Take a deep breath and calm down." People often say this instinctive-

ly without even having studied breathing techniques.

Notice that the key word is *deep*.

As these examples indicate, thinking and breathing are inseparable. Therefore, in order for breathing techniques to be beneficial they must be accompanied by a relaxed state of mind.

Drummers have a lot of pressure on them. Other musicians depend upon the drummer to establish the feel and the energy level of the music. Other rhythm section players are important to be sure, but most musicians would agree that the drummer plays a key role in most bands. Pressure means tension. If your mind is tense, much energy is wasted.

If your breathing is erratic, if you hold your breath while playing or if your breathing is very shallow, energy is wasted. It is not necessary to breathe any special way when performing as long as you *do not hold your breath*.

Develop good habits. Relax and your breathing will take care of itself naturally. When playing and practicing your mind should be concentrated on the music and the drumming.

THE CENTER

There are various energy centers in the body. Any good book on Yoga will explain and describe them. The energy center drummers need to be concerned with is the *one-point* or *body center*. It is referred to as *Hara* in the Japanese martial arts. Sometimes it is called the *naval center* or the *earth center*. I prefer the term *center* as it seems to be the most important for drumming.

Your *center* is located in the region approximately two and one half inches below the navel. It is in effect your body center. Watch how a very young child walks. The abdomen is the center of balance.

Carefully observe the breathing and the abdomen of a great lead trumpet player or an opera singer. It all comes from the *body center*.

Watch any great drummer who plays dynamically but still remains relaxed, with shoulders forward, arms loose, feet dancing on the pedals, artfully poised on the drum seat. His center of balance is the abdomen or in my view, the *center*.

To develop this center and release the energy that it contains, think of your breathing as a bellows on a fire. To increase the heat and release more energy from the fire, you blow air onto it causing it to burn faster and hotter. Breathing exercises perform much the same function on the *center*.

RELEASING TENSION

Lie on the floor on your back with your feet slightly apart and your hands at your sides with the palms up. Inhale slowly, through your nose, filling the abdomen first and the chest last. Then push your *center* out by inhaling just a little more.

Exhale slowly through your mouth. At the end of your exhale, tighten and contract your abdominal muscles to exhale the last bit of air.

Breathe slowly and regularly and do not hold your breath at any point. Repeat this process, slowly, for fifteen to twenty minutes. Then rest for a few more minutes. This is a refreshing and invigorating exercise, especially after a heavy practice session. It also helps to release the tension one accumulates as a result of concentrating and trying hard.

Always keep part of your attention on your *center*.

RENEWING YOUR ENERGY

Sit on a chair with your hands cupped in your lap. You can also sit cross-legged on the floor with your posterior on a pillow to help keep you back straight and relaxed. Either way, cup your hands in your lap just below your *center*.

Breathe in slowly, through the nose, filling the abdomen and concentrate on your *center*. Observe as you inhale that

you reach a point where the air is no longer going in yet it hasn't started to go out yet. The air sort of makes a turn around, not going in or out, before the exhale begins.

Concentrate on this turning point without holding your breath. Just be aware of it. This turning point is *your center*.

Do not fill the chest with air. Breathe with the abdomen only.

As you exhale, do not contract the abdominal muscles. Just breathe out easily and naturally. There is no need to expel all of the air for this exercise. Breathe slowly and rhythmically. Relax.

This exercise will energize *your center* and concentrate your energies. It will also calm your mind and improve your ability to concentrate. Energy and concentration are needed in order to play drums creatively and consistently.

Remember, keep your attention on the *center* where the breath turns around. If your mind wanders, don't worry about it. Gently bring the mind back to your *center* again and again. Don't force it, just keep bringing your attention back to the breath and the *center*.

This exercise can be performed for fifteen to thirty minutes. Daily practice yields the best results. This is a very good exercise to use prior to practicing or performing. It will also energize you when you are tired.

FEELING PEACEFUL

To achieve a peaceful feeling and attitude, perform the same breathing exercise with the following variation. Allow your breathing to become slow and relaxed. About every third or fourth exhale, do not breathe in again for a few seconds. Don't struggle or force yourself to hold out the air. Just relax and don't inhale for several seconds.

In this space or gap in your breathing, feel the sense of peace. With practice you will discover how long the gaps should be. You will discover your own rhythm. This may be performed for fifteen to thirty minutes. This is a great exercise when you have had a hectic day.

SUCCESS

The techniques and methods described will be of help if they are practiced sincerely and consistently. They will not necessarily help you to "outplay" anyone else. There is no magic breathing exercise that can be used against others. However, they can be used *for you*. They can help to achieve your full potential naturally.

These techniques are not a substitute for regular practice, training or experience. They will help to develop more endurance, more patience and greater concentration.

A relaxed frame of mind and an ener-

gized body will help you to learn more easily and more quickly. The absence of tension and the increased energy will help you to perform up to your full potential.

As you develop, your confidence will grow and you will begin to uncover hidden resources within yourself that you may not have discovered otherwise.

You may experience warmth or a tingling sensation when practicing the breathing exercises. This is perfectly natural as you become more aware of your own energy. You may simply feel more relaxed and experience a sense of well being.

If you do not experience any of these feelings, it may be because you are very tense. Don't force it. The breathing exercises will gradually "thaw out" your *center* until the energy can be released and felt.

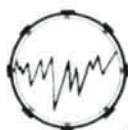
There are many breathing exercises and many ways of thinking that can help improve your drumming. What I have presented in this article are a few of my favorites.

For further study on how breathing, thinking and drumming can be combined to make practicing and playing more rewarding see my book, *Natural Hand Development*, distributed by Music Sales Corporation, New York City.

©Copyright 1980 by Roy Burns



ANALYTIC DRUM TUNING



- The most complete book on Drum Tuning ever written.
- A must for anyone who plays, records, or works with drums.
- Finally a way to get the drum sound of **your choice** without wasting time and money trying out the wrong equipment or tuning procedures.

Send a check or
money order for
\$6.95 to —

STEVEN WALKER
BOX 26051
INDIANAPOLIS, IN
46226

OCTOBER/NOVEMBER 1980

DRUMMERS

PROFESSIONAL
DRUMSTICK CONTROL
RING!



U.S. PATENT NO. 3,365,108
AMAZING 4 in 1 TOOL THE NEW IN PRODUCT FOR DRUMMERS

Now for the modern drummer we offer this amazing new invention with snap-in rotation stick receivers that is **REVOLUTIONIZING** drumming **EVERYWHERE**. Increases endurance while performing—induces relaxation and proper grip in practice—never drop a stick again—even enables you to **TWIRL** drumsticks with ease. Excellent for beginner students too! Become a more versatile drummer...Order your drumstick control ring today!

"SPECIAL LIMITED INTRODUCTORY OFFER"

Two drumstick control rings with four stick receivers plus instructions—enclose \$6.95 + 1.00 postage and handling

MAIL TO TWIRL A STIK INC. P.O. BOX 5126
POLAND, OHIO 44514

We unconditionally guarantee that you will be delighted or simply return within 30 days for full refund



"Fastest growing Drum Shop in Midwest"

CUSTOM DRUMSETS • OUR SPECIALTY

CB700, Deagan, Fibes, Gon Bops, Gretsch, Latin Percussion, North, Pearl, Premier, Remo, Rogers, Slingerland, Sonor, Star, SynDrum, Tama, Yamaha, Zildjian, and more!

We ship *Anywhere*, and at *Discount Prices!*
Send us your name and address for our mailing list.

Sales • Service • Rentals • Repairs • Trade-Ins
Custom drilling • Professional Instruction

107 Broadway
Normal, IL 61761

Phone: (309) 452-9495
"Ask for Jeff"

ATTENTION DRUMMERS!



HARVEY SIMONS DRUM SHOP

295 Huntington Ave.
second floor — suite 214
BOSTON, MA 02115

(Located across from the N.E. Conservatory)

1 — 617 • 536 • 9307

Hours: Monday-Thursday 10:00 am — 5:00 pm
Friday-Saturday 10:00 am — 5:00 pm

- Boston's *only* Percussion Specialty Shop
- Sales — Repair Service
- Professional Drum Instruction
- Largest selection of percussion textbooks in New England.
- Special discount for educators on books
- Used equipment taken on consignment
- Mail phone inquiries invited

CHECK OUT OUR LARGE SELECTIONS OF
NEW & USED EQUIPMENT

- Layaway
- Master Charge — Visa
- Member Tel-check System

LONG ISLAND DRUM CENTER

LOUIE BELLSON DRUM CLINIC—OCT. 5

Due for Fall Release from Drum Center Publications:

1. Jack DeJohnette—Charlie Perry 'The Art of Jazz Drumming'
2. Les DeMerle—'Jazz Rock Fusion II'
3. Mickey Sheen—'It's All In The Book' (Revised)
4. Dom Famularo—Jerry Ricci 'Drum Set Duets'
5. Al Miller—Volume 5 & 6 Developing left hand and right foot.

opening soon 'ON BROADWAY'

A Contemporary Music Restaurant

WE ACCEPT MAIL ORDERS—40-50% DISCOUNT

Lessons available by Jim Chapin—Drum Set, Al Miller—Studio & Chart Reading, Dom Famularo—contemporary styles, Cha-Cho Ramirez—Latin Percussion

L.I.D.C.—NASSAU, 2204 Jerusalem Ave., N. Merrick, NY 11566
Tel (516) 781-0777

L.I.D.C.—SUFFOLK, 223 Commack Rd., Commack, NY 11725
Tel (516) 499-0455

Fleetwood: continued from pg. 37

mind sitting there for twenty hours listening to the same thing. I just don't have a problem with it. I don't get bored or disappointed, I just enjoy doing it. Lindsay loves it, John hates it, Chris is pretty alright and Stevie comes in when she needs to. She's not, quote, a musician. She plays piano and writes lovely songs, but she's not involved in spending three, four, five or how many hours of tuning up drums or changing different cymbals and such. I love all that fiddling around in the studio. It's just my nature.

"We take a long time in the studio for many reasons. We've certainly made albums in six weeks, two months and things like that in the past, but it's a matter of professional indulgence in that we feel that whatever money we spend on an album is our money; money we never get back. You may say, 'Well, you're going to get it back, because you know your records are going to sell.' Quite right, and I also know that if the records weren't selling, we wouldn't be spending a million dollars in the studio. We produce ourselves and we grow a lot as a band in the studio. We try not to repeat ourselves and when you're faced with the same five people, which, of course, we're happy about, we have to work very hard at keeping it fresh. So it's something that we feel—it's our money and we're throwing it back into our livelihood. It's not because we just sit around, which, of course, happens sometimes, but primarily, we work all the time. We choose to do it like that and it's really as simple as that. We are perfectly capable of not spending that amount of time, but we're learning more and more, as we should be, in the studio. Not necessarily learning how to get more technical, but perhaps less and less technical, using very sophisticated machinery in the proper way without letting it use you. That's a real danger and that's where we spend the time and money. We do write a lot and reconstruct a lot of stuff in the studio. We'll scrap things and re-do them if need be. We're perfectionists to the point where it may be worth it to scrap something because it's gotten

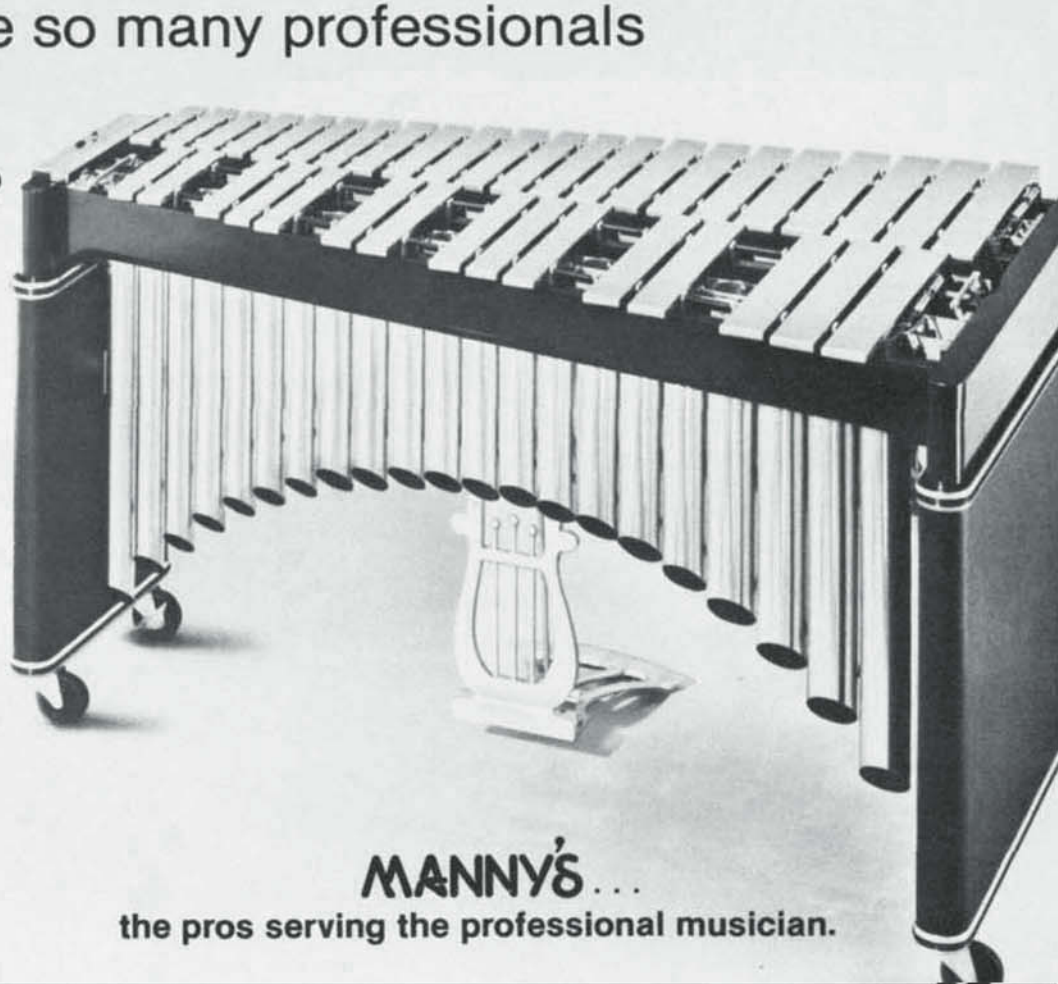
Why do you suppose so many professionals
come to **MANNY'S**
for their percussion?

because
MANNY'S has it all!

- Manny's has the brands you want.
- Manny's gives you the professional service you need.
- Manny's gives you trade-ins on your used percussion.
- Manny's gives you the right prices.
- Manny's ships all over the world.

MANNY'S
the music store

156 West 48th Street, New York, N.Y. 10036
(212) PL-7-0576 • (212) PL-7-0577



MANNY'S...

the pros serving the professional musician.

too perfect and try to get it until there's a good feel. If we're going to spend a lot of time on something, we're very aware of not getting it so together that it doesn't feel anything anymore.

"Often you spend a lot of time getting back something so it feels like it could have been done live. Stevie Wonder spends a lot of time making his albums and that's the way he wants to do it. He produces himself and he knows what he's doing. We have five people, three of which are very involved—Lindsay is the most involved in the technical and musical aspects of any one person, I'm always there and Christine is pretty much always there, and as a band, nothing gets done unless everyone thinks it's a good idea. So, that can be time consuming. Luckily, we all think and feel pretty much the same, but it's not as quick as having someone standing there with a whip telling you what to do. That's the magic of this band. If we made it like a military operation, we probably wouldn't be together. That's not to say that we won't make an album much quicker. We may suddenly choose, as an exercise, to make an album really quick and that album, because we make it quick, again, will be a different type of album. Really, there should be no restrictions, artistically. We're just lucky to have the money to spend and we should probably own a studio because then we wouldn't have to spend the money. We had the studio booked out for a year, and I would imagine that really, eight months of that year was absolutely solid in the studio. We don't let anyone else in the studio, so at \$300.00 an hour, 24 hours a day, it's a lot of money. It was a very expensive studio, but then again, the Eagles' album cost more than ours and they only got a single album out of it. Ours was a million two and I think their's was a million five."

In addition to the music, Fleetwood also manages the band.

"I'm involved with the business stuff because as a person, I just do that because I don't want anyone else to do it, and since the band doesn't do it, I just do it. That is not my ambition, to be a businessman. I am a musician in Fleetwood Mac. I just play the drums and the other useful part is that it just seems to

be a certain section of my personality, for all its faults, that I tend to bind things together and if something is falling apart, I just seem to be the one who gets off his ass and does something about it. I decide what and when we're going to do something and luckily there is a good core of people around to carry it all through. I meet with the record company and lawyers and all of that. I get paid to do it, mind you, although not terribly much," he laughs, adding, "But I'm not complaining."

Until just recently, Fleetwood was also involved in the management of other artists.

"Until January, I, along with John (McVie) and a young lady, was managing Bob Welch, Danny Duma and Turley Richards, but now that I've ceased that, I'm only doing Fleetwood Mac. I just don't want to be morally responsible for something that I feel I can't actually do properly. When I'm on the road I don't really feel that I can fulfill that as a service, so that's what I told them. I know them all as friends anyhow and it wasn't really a big business deal. I was involved professionally, but mainly as a friend, getting them record deals and things like that. I really am sort of glad I have that off my shoulders now, because, quite honestly, I was spending extra energy I should have been putting into Fleetwood Mac."

When asked if he has time for a life, Fleetwood replies, matter of factly, "I would have to say no, I don't. Not as of now, no. But I enjoy doing what I'm doing, so I don't worry about it. I get unhappy when I get stuck at home. The gypsy part of this business is in me. When you've been doing it for nearly 20 years, that's what you do. Being at home is not what you do. It is hard, I suppose. I'm separated from my wife, but I don't feel that I've sacrificed anything for this. This is quite simply what I do and I'd be a hideous person to be with if I wasn't doing it or if I tried to be the old man at home. It's just the way it is and there's nothing wrong with it. I'm doing selfishly what I want to do. I might not do it forever, but I don't particularly see myself

continued on pg. 44

Brazilian Rhythms

by Norbert Goldberg

The Brazilian influence that is now so widely recognized in many musical circles became prominent during the early sixties when the bossa nova came to this country, bringing with it new and refreshing rhythmic and harmonic qualities. Although at the outset the authenticity of the bossa nova was preserved, it soon became diluted and overworked, losing much of the intensity it had in the clubs of Rio de Janeiro. Subsequently, unless one has done extensive listening to Brazilian music, it might be difficult to go beyond the usual one or two common variations of this rhythm. For that reason, I feel it is important to explore the authentic roots in order to obtain a framework upon which we can build and adapt our own particular style.

For example, early bossa nova and samba were often played with a brush and stick. This technique, although quite beautiful, is rarely used today. The brush, which simulates the sound of a shaker, combined with rim-clicks by the other hand, provide a very smooth quality to either very slow or medium bossa nova.

In learning the brush-stick patterns it is helpful to concentrate on getting a flowing and even brush sound. I prefer using most of the brush surface pressed against the head since it gives a fuller sound. Different effects can be achieved by using the tip of the brush and applying varying pressures on the head. The brush is moved from side to side with a sweeping motion thereby creating an eighth note rhythmic pattern. A stress on the second and fourth beat is created by pressing down harder and extending the sweep of the brush over to the left. Use only a small area on the side of the snare drum and keep the snares on for the correct sound.

After getting the brush rhythm locked in, you can introduce the rim clicks which are really the spark behind the bossa nova rhythm. The most common pattern used is similar to the clave beat and although effective at times, does not adequately represent the authentic style which is much more improvisatory. Like the clave beat, the rhythm can be reversed starting with the second measure first.



Basically, the click plays two measure phrases which can be repeated or changed according to the character of the music and the drummer's taste. Some mambo cowbell rhythms can be used with good results. Here are some suggestions which work quite well. Remember, the bossa nova is primarily a slow rhythm although it is often played at a bright tempo. Always practice these beats slowly at first.

Brush on S.D.

Rim Click Variations

- 1.)
- 2.)
- 3.)
- 4.)
- 5.)

At this point you can substitute the brush with a stick and play on closed hi-hat. Your right hand will naturally tend to follow the accents of the rim-click. This is desirable since it adds a certain drive to the beat. Accents can also be played on the hi-hat. The two different sounds provide a nice contrast.

Stick on closed Hi-Hat

Rim Click

Once you've mastered the hand patterns, you can bring in the feet which play a basic beat typical of Brazilian rhythms. The foot pattern sounds almost like a heart beat and must provide a steady foundation for the sometimes intricate hand interactions. A slight stress on the third beat adds yet another nuance common to Brazilian music.

Before superimposing the hand patterns, make sure the feet are functioning almost automatically, without any effort. This will help greatly in coordinating all four limbs and will free the hands to switch smoothly from one rhythm to the next. The example below integrates all the different parts into a cohesive unit.

The ride cymbal is also used in bossa nova, particularly during a musical variation such as a chorus or bridge, and also to highlight an instrumental solo. By switching to the ride cymbal, the hi-hat is now free to add certain effects which are quite unique. For instance, the hi-hat "splash", created by striking the cymbals and quickly releasing the pedal is a much neglected sound which lends itself nicely to bossa nova rhythms. This sound in conjunction with "chicks" on different parts of the beat can make the hi-hat an independent voice weaving subtle yet striking textures within this rhythm. Here again it is best to internalize the foot pattern before bringing in the hands. These syncopated hi-hat patterns can also be used together with the brush-stick rhythms.

Ride Cymbal

Rim click

S.D.

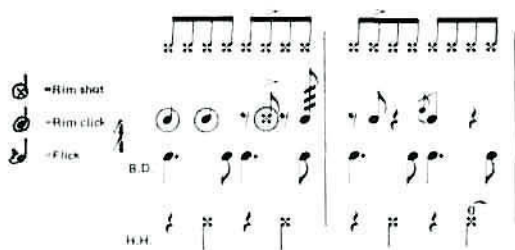
H.H.

Hi-hat splash

More Foot Patterns:



An interesting and unusual effect used in bossa-nova is the flam-click or "flick", produced by starting a rim click on the small tom-tom and ending up on the snare. The hand stays on the snare and slides off the tom tom rim. Snare accents, press rolls, rim-shots and occasional tom tom sounds can all be interjected yielding limitless options in sound. Below is one example demonstrating the different possibilities of the left hand.



Clearly it can be seen that there is much more to the bossa nova than a couple of simple patterns. This is also true for many other Latin rhythms whose possibilities have yet to be explored. With a little imagination and creativity, we can expand our conception and improve our performance of the diverse Latin rhythms available.



GO ON A POWER TRIP!



(PATENTED)

Don't lose out when it comes to your bass drum sound.

The **BRIKO "Power Rod"** bass drum pedal gives you exceptional power with speed. The revolutionary (adjustable) leverage concept gives you more than you might expect from any other bass drum pedal.

This pedal is also built to last — guaranteed.

AT FINE MUSIC STORES OR WRITE TO US

Please send me more information on the Power Rod Bass Drum pedal by Briko. Dealer inquiries welcome.

Name _____

Address _____

Code _____

Write

Briko Percussion Ltd P.O. Box 10279 Phoenix, Arizona U.S.A. 85064

WHEN YOU THINK CYMBALS
THINK
BRONZE!!!!!!

AND IF YOUR BUDGET IS
A LITTLE LIMITED
CHECK US OUT!!!!!!



A FREE BROCHURE FOR THE ASKING
ABEX CYMBALS
BOX 1466
UNION, N.J. 07083

Rolls Music Center



You Call—You Name It
We Got It—You'll Get It

FAST-DEPENDABLE-COMPETITIVE



ROLLS MUSIC CENTER

1065 W. Broad St.
Falls Church, VA. 22046

We Ship Worldwide





THE OMNI OF DRUM TECHNIQUE by Sal Sofia

* A modern methods book enabling today's drummers and instructors to deal with all phases of drum technique.

- * Through COMPLETE instruction on independence, super-imposing with counterhythms, interpreting accents and fill-ins, solo phrasing, odd meters and much more, new depth and capacity is given to today's contemporary music.
- * A true "OMNI" of Drum Technique to mold today's drummer into tomorrow's innovator.



SAL SOFIA

Performer, studio musician, and instructor. Studied under many greats. Some are: H. Alder, J. Chapin, J. DiGiaccio, A. Press, F. Waits. Alumni of the Berklee College of Music.

Price \$35.00. Look for it at your local music dealer or order direct from:



SAL SOFIA, PUBLISHER
6 Avenue J
Brooklyn, New York 11230
(212) 253-5326

T- and sweat shirts also available with title and cymbal insignia in white on black or navy. Specify size and color. Price \$6.00 and \$12.00.

Fleetwood: continued from pg. 41

doing anything else. I enjoy having the time off and it's very nice having lots of money, but I've also played and not had money and I don't feel any different playing. That's the key, I think. If you want to be a drummer, make sure you really enjoy playing, rather than thinking that this is the only way you can make a living, so you're going to stick with this because you can't do anything else. I enjoy what I'm doing. I also know that I don't do anything else. I'm probably capable of it, but I don't do anything else. You have to make sure that it's your real love, rather than the threat of a need of a job. If someone is determined to do it, he has to be prepared in his mind that he's going to be playing for 15 or 16 years, before he makes a dime. If you love it that much, then do it," Fleetwood advises. "And if you get lucky, which is how it happens, there's no telling. But don't do it unless you really love doing it. If you really enjoy the emotional experience of playing and being creative through playing drums, do it. Otherwise, do it on weekends or something. I always wanted to play the drums. I knew that I wanted to be a drummer and I was determined that I was going to be a drummer and I was, and because I felt that way, whether I made money or not, absolutely did not matter at all. I went through hell, but I loved every minute of it—freezing vans coming back from Newcastle with frost on the inside, sleeping in the back of the vans. You don't even think that's hard work because you love doing it, just so you can play those drums at that gig," he recalls with intense passion. "If you're not prepared to do that, don't. You have to work hard just to play, not to think that once you play, everything is just going to be instant recognition and instant rock and roll star. It's hard work and you've got to love that hard work and not complain about it. If you start complaining about it when you're starting off, you might as well forget it. There's a lot more hard work when you make it, I assure you."



PERSONAL SERVICE — GOOD DEALS

Full Selection in stock including Ludwig, Camco, Yamaha, Sonor, Pearl, Gretsch, North, Zildjian, and Paiste. Largest Gretsch Dealer in the South.

Call "BIG DAVE" PATRICK
1-800-238-5560

Send \$4.00 for DRUM STAND
T-shirt: S, M, L, XL

Send Your Address For FREE Newsletter

1492 Union Ave. Memphis, Tennessee 38104



Arizona's Exclusive Drum and Percussion Shop

CREATIVE DRUM SHOP & STUDIO



- All major brand names—Gretsch, Slingerland, Premier, Fibes, Zildjian, Sonor, Syndrum/Duraline Heads
- Sales, Service, Custom Repair Work, Wood Refinishing, Recovering.
- Trade-ins and consignments.
- Mail Phone Orders.
- Full Drum and Percussion Teaching Staff.
- Complete Percussion Library

7117 3rd Ave.
Scottsdale, AZ. 85251
(602) 941-2235

Hours:
Mon-Thurs
10-9
Fri-Sat
10-6

*Lay away
*Visa M/C

"A Percussion Shop That Really **STICKS WITH IT**"

Hot news!

That studio sound from your drums with...

TONGARINGS.™

Pitch modulation without electronics? More punch and definition from your bass drum? That studio sound on the road? You get all that and more with our revolutionary, new, patent-pending TongaRing pitch modulators. And without home-made foam rubber strips and ugly tape on your drums.

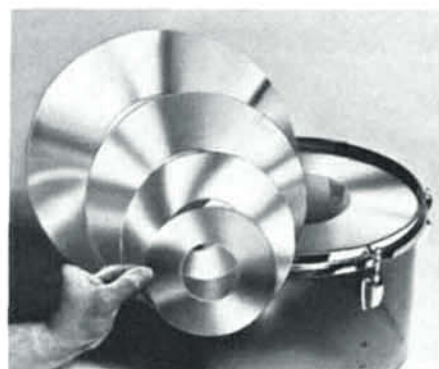
Now, for the first time, professional drummers can get more tone and less bang quickly and inexpensively. No more second heads and complicated tuning procedures; studio drummers and recording engineers achieve natural, unsynthesized pitch modulation instantly. TongaRings mean easy, single head tuning, more bass drum punch, and that dynamite downward sliding pitch you want from your toms.

Easy to apply, pressure sensitive computer-designed TongaRings are made of mirror-finish Mylar in diameters from 6" to 24". Durable and stretch resistant TongaRings, conclusively research tested at Northern Illinois University's Acoustics Laboratory, provide that modulated sound without unnecessary tape, pads, or bottom heads. You get the sound of foam and tape, plus the pitch change you've always wanted at half the price of a second drumhead.

Don't work another gig without the pitch modulation you get from TongaRings. Use the handy order form to get yourself into truly modern drumming. And your satisfaction is uncon-

ditionally guaranteed or return your TongaRings within fifteen days for a full refund. No questions asked.

TongaRings. The sound will amaze you! Order now.



Inexpensive, easy-to-apply TongaRings. Pitch modulation you never thought possible.

TONGA™

P. O. Box 3808 962 Newfield Avenue
Stamford, CT 06905 (203) 329-1838

They're gonna make you a star.

OK, Tonga...

Send me the TongaRings I've indicated below. I've enclosed ☐ Cash ☐ Check ☐ Money Order for the full amount indicated plus any applicable sales tax. I understand that TongaRings are covered by an unconditional, fifteen day money back guarantee. Here's what I'd like...

Size	Price	Quantity	\$Total
6"	\$ 2.50	_____	_____
8"	\$ 3.00	_____	_____
10"	\$ 3.50	_____	_____
12"	\$ 4.00	_____	_____
13"	\$ 4.50	_____	_____
14"	\$ 5.00	_____	_____
15"	\$ 5.50	_____	_____
16"	\$ 6.00	_____	_____
18"	\$ 9.00	_____	_____
20"	\$10.00	_____	_____
22"	\$11.00	_____	_____
24"	\$12.00	_____	_____

Add \$3.00 per order for postage and handling. Connecticut residents add 7% sales tax. Total enclosed: \$_____

☐ Send more information.
☐ Send schedule on quantity discounts (specify company name below.)

Please fill in completely:

Name _____

Company/Group _____

Address _____

City _____ State _____ Zip _____

Phone _____

© 1980 Tonga
Tonga and TongaRings are trademarks of Tonga

Cleaning Your Set

by Rick Van Horn



The steady club drummer has perhaps the toughest job keeping his kit an asset to his performance visually. Touring drummers generally have an equipment technician who sets up the kit and handles cleaning and maintenance, and the kit isn't in one place long enough to gather dust anyway. Studio drummers have the advantage of working in notoriously antiseptic atmospheres, and again aren't in one place very long.

But the club drummer's kit often remains set up onstage for several weeks. The atmosphere in a club is smoky, greasy, sweaty and dusty, and these elements combine to coat a drum set with a dingy film in a surprisingly short time. I'd like to offer some suggestions that might save some work and improve the look of your set at the same time. I'll mention a few products that I've found helpful and some that are not what they're cracked up to be.

The first tip is keep ahead of the job. Dust your set each night before you start playing. It needn't take long. Just wipe with a clean cloth over the entire set. If you do this, you can prevent the greasy film from discoloring or dulling the look of your set for quite a while.

Between each steady engagement (or every two or three months, whichever is first) you should *thoroughly* clean the set. Break it down if possible and work on each item with care. The following is what I would call the optimum method:

1. Totally dismantle the kit: Remove all the rims and lugs from the shells, leaving you with shells and chrome parts separated. At this time it's good to soak all screws and lug nuts in *WD-40*. This removes deposits and helps them seat better. This can help your drums tune more accurately and stay in tune more securely.

2. Clean the shells. I've found an excellent product in the Fuller Brush line called *Kitchen Cleaner Wax*. It comes in an aerosol can, and I recommend it highly. It cuts through the film, wipes off easily with absolutely no abrasion, and leaves a high luster on the shell. It works wonders on standard poly (pearl) finishes, all metal and plastic drums. If you have a *real* natural wood finish, I'd recommend trying it on a small area first to

check results. Otherwise, use a quality dusting cleaner like *Pledge*.

Set the shells on their rims over newspaper and spray on the cleaner. If you have a light colored set, you'll see the film melt away immediately as a dirty brown liquid. Wipe immediately with a soft cloth, and then polish with a clean one. No rubbing should be necessary, and it's very quick for each drum. You will see your shell return to its original factory color with a high gloss.

A word about other products. Some spray cleaners like *409*, *Fantastik*, *Windex*, etc. will cut greasy film, but tend to leave a dull finish of their own. Because the *Kitchen Cleaner Wax* is made for polished kitchen surfaces and contains wax, it leaves only a shine.

3. Clean the chrome. Don't use commercial chrome cleaners or products like *Brasso*. They are made to remove heavy tarnish and require a lot of rubbing. If your chrome is old, you may actually flake off the plating.

I've found the *Kitchen Cleaner Wax* works wonders on chrome. I play a Ludwig Chrome Snare and with the cleaner it comes out looking like a mirror. (I might add that I took a 15 year old Gretsch kit, stripped off all the chrome, and cleaned it with the Cleaner Wax. Except for small areas where the chrome had actually corroded away, *all* the hardware came out like new.)

Simply set out the rims, lugs, and other small chrome pieces on newspaper, spray them, wait a few seconds and then wipe off. Do only a few pieces at a time so you can wipe them before the spray dries. Stands and booms might best be cleaned by spraying your cloth and applying by hand, wiping on and then off. I have stands ranging in age from six months to ten years on my stage set. When cleaned there's absolutely no difference in their appearance.

Of course, you *can* clean the drums without dismantling them; in fact, without even breaking down your set. It's a question of easy access and thoroughness versus your time and energy.

The *Kitchen Cleaner Wax* sells for about \$2.00 per can, and if used in appropriate amounts will last through several thorough cleaning jobs. It's available through the Fuller Brush Company, and you might have to look up the local rep in

the white pages, as it's a door-to-door company. They'll deliver on a phone call and bill you.

Once you've cleaned and reassembled your drums and hardware, it's time to think about:

4. Cleaning the cymbals. I say "think about" because it's a tough decision to make. Many drummers will not clean cymbals contending that the dirt acquired over a period of time fills the grooves and helps create the "mellow" quality they like. If you hold this philosophy, then by all means don't clean your cymbals. Dust them each night and let it go at that.

On the other hand, if you like your cymbals to sound brilliant, splashy and cutting, I heartily recommend cleaning as a way to achieve that sound. Your cymbals are the only reflective surfaces on your set that *move*. They bounce the light around with every crash. If you can be happy with the *sound* of clean cymbals, the *look* of clean cymbals will be a major addition to the attractiveness of your set.

Once you've decided to clean your cymbals, what do you use, and how do you use it? Let's talk about the three cleaning problems on a cymbal:

1. *Tarnish:* Some finishes will dull and tarnish with age. This is a chemical process affecting the metal itself. For this you need something that works chemically to remove the tarnished molecules of metal.

2. *Dirt and stick marks:* Sticks pick up dirt from drum heads and leave marks on cymbals. Grease in the air and from your fingers binds dust and dirt to the surface of the cymbal. This calls for something slightly abrasive and possibly with a detergent to break down and remove dirt from the surface of the cymbal.

3. *Dullness:* A dirty cymbal lacks luster; it won't shine and reflect light. For dullness you need some kind of polish that will give a lasting shine.

Here's a list of rejects from past experience:

1. *Ketchup:* It's an old household remedy for tarnished brass and copper. The acid works chemically to remove the tarnish. But it won't cut dirt, must be washed off, and leaves an artificial finish, not the cymbal's natural one.

continued on following pg.

continued from previous pg.

2. *Baking Soda paste:* A good, non-abrasive metal cleaner, but won't remove tarnish or leave a shine. It takes a lot of elbow grease to cut heavy dirt.

3. *Spray cleaners (409, etc.):* A total washout. Cymbal dirt is generally too encrusted to be melted away, and sprays leave a dull film.

4. *Comet cleanser* is a dishwashing detergent base. Cleans like gangbusters, but is very abrasive. Unless you can scrub absolutely with the grooves, it will scratch badly. It won't cut tarnish and takes forever to rinse off. No help for shine.

5. *Commercial silver polish:* Not too bad. It will cut light dirt and tarnish and of course leaves a nice shine. It takes some rubbing and is disappointing on a very dirty cymbal. It's a little expensive, but otherwise, not a bad choice.

6. *Brasso.* Too strong in its chemical action. It can break down the metal alloys and it takes forever to buff up. A bad choice.

7. *Commercial cymbal polish.* I've tried Ludwig's brand, and it seemed like baking soda paste with a little fine grit sand. I wasn't impressed.

I've also heard of using jeweler's rouge, but that's expensive and hard to get.

What I use now is called *White Auto Polishing Compound*. "White" is a type,



MARK OF EXCELLENCE

HINGER TOUCH-TONE

Complete Line of Percussion Mallets
Hinger Touch-Tone, P.O. BOX 232, Leonia, NJ 07605
201-342-2858

not a brand name. Quite honestly, I bought mine in the auto department of K-mart—cheap.

This is a buffing compound for auto body work, so you know it's going to remove tarnish, not be dangerously abrasive, and effective at removing dirt. The added bonus is it smooths out scratches in the surface of the metal as you clean. Not enough to affect the grooves, but only the tiny scratches made by previous cleaning with abrasives, or wear and tear from carrying. It does take a lot of rubbing. When it hits the cymbal it turns to a black paste; rub away the paste and you'll have a shiny surface. The grit of the paste is so fine it works into the tiniest scratches and pores of the metal, so

you have to keep rubbing until your cloth stays clean. I've obtained a finish that looks like a brand new Zildjian "Brilliant" on a 15-year-old ride cymbal.

The sound of these cleaned cymbals is brilliant, and for a week or so even I find them a touch sharp. But part of that is my ear, and only part is the actual sound of the cymbal. After six nights of playing. I'm very happy with the sound, and the attractive look of the cymbal lasts for two to three months. Then it's time to clean the whole set again.

I take a personal satisfaction in the look of my set. I often receive comments from audience members on it. That kind of response can only add to the overall impression you make as a performer. ^

Call The Sam Ash HOT LINERS!



The Sam Ash Hot Line is your direct line to the professional advice and low discount prices that you'll get only from Sam Ash, New York's Music Department Store. Call our Hot Liners on our toll free number and you'll understand why musicians all over the world depend on them for information, price quotes or just plain advice.

There's no mystery we're the biggest in the business, with six Sam Ash stores in the New York area plus a huge warehouse. We've got a 55 year-old reputation that proves we know what our customers need. So when you need musical equipment and want to deal with a firm that you can trust with your hard earned money, use the toll free Sam Ash Hot Line. We're waiting to help you.

GUITARS • AMPS • SOUND REINFORCEMENT EQUIP •
KEYBOARDS • DRUMS • ALL INSTRUMENTS & ACCESSORIES

HOTLINE CALL TOLL FREE:

800-645-3518

IN NEW YORK STATE CALL 212-347-7757

Since 1924


Sam Ash
MUSIC STORES




301 PENINSULA BOULEVARD, HEMPSTEAD, NEW YORK 11550



"THE ONE POCKET YOU SHOULDN'T BE WITHOUT"





POCKETPAD™

The Professional's Choice

DRUMMER'S PRACTICE PAD from Pocketpad

Three inches square - made of pure gum rubber.
Small enough to fit in a pocket yet simulates the
resiliency and action of a real drum.

Ask about SURECHIC and SURESTOP

At Music Stores Everywhere

* U.S. PAT. NO. 4,179,974
For information write to:
P. O. Box 41244

POCKETPAD Dept. 1
Chicago, Ill. 60641

IF YOU BELIEVE IN DRUM POWER —TELL THE WORLD, WITH YOUR OWN MD 'DRUM POWER' T-SHIRT!



Please send me
MD-DRUM POWER T-SHIRTS at \$6.00
each (Plus \$1.00 Postage and handling
per shirt)

Small Medium
Large X-Large

Enclosed is \$ _____ check or M.O.
payable to MODERN DRUMMER
MAGAZINE

(Please allow 6 to 8 wks for delivery)

MAIL TO: MD-T-SHIRT,
1000 CLIFTON AVE.,
CLIFTON, NJ 07013

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

Haynes: continued from pg. 32

They want you to *tell* them and *show* them how you do what you do. There are some clinics, where they'd rather have you play than talk. There are also the other clinics that are not real. They'd rather *talk* about drums rather than display it."

I asked Haynes, "Suppose you're giving a demonstration and some kid asks you what you just played. What would you tell him?"

Roy answered with, "You don't have to give them a name for it. Whatever it

was, you can just show them! Everything doesn't have a name. Especially if you're creative. If you're going to play the same thing over and over again, and you play only things you have a name for, you're going to be limited. But, if you're going to create while you are doing that, that's gonna blow their mind. The real people. Even if they're *not* real, they're gonna feel so much in what you play that they have to say, 'Oh man. He's incredible.' A lot of people fight the truth and the truth will always outlive

continued on next pg.

RHYTHM SECTION LAB



(Left to right:) Rob Wallis, Frankie Malabe, Kim Plainfield, Horacee Arnold, Paul Siegel, Ryo Kawasaki, Terry Silverlight, and Jimmy Iglesias.

GUITAR • BASS • KEYBOARDS • DRUMS • PERCUSSION

STUDY with New York's finest musicians. We offer private or group instruction on all levels. Students can join performing ensembles, audit other classes and have access to practice studios.

PERFORMING ENSEMBLES are available for entire rhythm sections (guitar, bass, piano, drums) to learn together in realistic performance situations. There are workshop ensembles in *JAZZ, FUNK, ROCK, FUSION, LATIN, CHART READING, STUDIO ENSEMBLE, SYNTHESIZER TECHNIQUE* and more.

Call or write: Paul Siegel and Rob Wallis, Directors
RHYTHM SECTION LAB
Division of Drummers' Collective, Inc.
130 W. 42nd St. suite #948
New York, N.Y. 10036
(212) 840-0433

Haynes explained that in the classroom, "I'll tell students right from the beginning that my classes are going to be different from any other classes. They're gonna be relaxed and we're gonna get into the instrument. I let a lot of them come up and play. I had a thing where I was letting them do 4 bars of silence and 4 bars of playing to see who could really feel it and it took off into such a thing. Nobody teaches like that. 'Do 4 bars of silence'. Even if you have a few bars of silence you *still* count that. And that's my conception. What I just told you is a lesson in itself.

"I try to be truthful. I like to be able to look at my kids like this!" Roy gave me a hard piercing stare across the table and held it on me as he continued speaking. "I like to be able to look at anybody like that when I say something. Stan Getz used to say I looked an audience dead in the eye. I say 'Well, how do you feel? How do you all *feel* out there? Not saying I'm the most truthful cat in the world. I'm not saying that. But that's the way I feel and I feel good."

Haynes has been leading his own band for several years and has two recent albums out on Galaxy Records. We spoke about the responsibilities involved in leading a band and about the business involved. "Speaking from a business perspective you're not gonna do that much of it. You're either going to have somebody do it or you're not going to do that much of it. It's hard to really do both successfully. It's not that easy. You should know as much about the business as possible, unless you're just so relaxed, or you're so much of an idiot that you have to have someone take care of everything for you. You've got to know as much as you can. It depends on where you want to go. If I go somewhere and play there has to be a purpose. It's something that I feel. I don't want to be out there night after night, week after week," Roy confessed. "I wanna have time to relax and breath and think and then play in between.

"I didn't want to be constantly out there years ago when I was just a plain sideman. So, there has to be some understanding with the musicians I'm with. I've been very fortunate. A lot of people want to play with me. So, maybe that's in my favor."

Over the past ten years especially, Roy Haynes has been working with many of the younger generation musicians who have emerged as top players of the 1970's. People like Chick Corea, Jack DeJohnette and Gary Burton. It occurred to me that Roy might be feeling like somewhat of an older statesman of jazz.

"Not necessarily," he chuckled. "Especially the guys you mentioned. They're pretty established now. If you

had asked that maybe some years ago, but still, you can't tell the way anyone looks at you. I've had people I've recorded with come back to me years later and tell me how nervous they were then. It really makes you stop and think. Sometimes some of the younger guys call me up and ask, 'Well, how do you feel?' or they tell me 'Take care of yourself.' That makes you stop and think, 'Well, what's happening to me? Am I dying or something?' " Roy laughed.

Roy doesn't have a practice routine per se. He keeps a small 4 piece teak Ludwig set in his basement, but sometimes he doesn't even look at them.

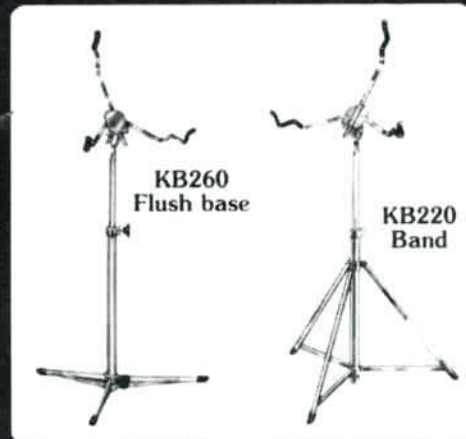
"I leave them all the time," he told me. "Constantly. More than I ever did.

In the last five years or so I play less than I used to. Sometimes I don't even want to look at them, but they're constantly inside, all the time." Haynes tapped his chest. "Right here, man. You talk about love! I have it in my heart, man. The heart beat. That's the drum! I'm drumming while I'm eating, or when I'm sitting on a plane flying somewhere, or when I'm riding in my car listening to sounds. I'm constantly playing.

"I listen to everything. I listen to sounds. I don't just make it a point to listen to all drummers. I listen to music. I get so tired listening to the supposed jazz stations. I like to turn on some very rare

continued on pg. 52

Hamilton drum stands



**... sturdy
versatile and
dependable!**

For the huskiest, most reliable drum stands ever made look to Hamilton experience and know-how for these big features:

1. Heavy chrome plating for solid rigidity, lasting good looks.
2. Easy, smooth, positive locking devices.
3. Vinyl feet to prevent "walking" or slipping.
4. Five models, extending from 18½" to 34½".
5. The last word in design and engineering!

Now—see your dealer for a closer look at Hamilton unbeatable quality!

Hamilton STANDS

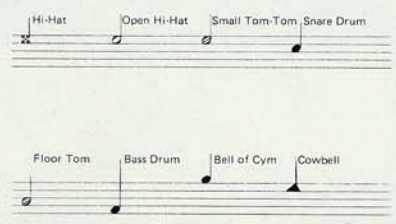
KRAUTH & BENNINGHOFFEN CO. • HAMILTON, OHIO 45012
Division of James David Mfg. Corp.

Gadd: Up Close

by Rick Latham

Today's music is certainly becoming more technical all of the time. New concepts and techniques must be mastered to stay abreast of the everchanging trends. In this article I hope to give some insight into some of these techniques, with a look at several classic recordings by Steve Gadd. I hope you will find them enjoyable and useful.

Explanation of Symbols:



1. "50 Ways to Leave Your Lover" Still Crazy—Paul Simon



Note the use of the left hand on the hi-hat in this pattern as well as the following two patterns.

2. "Lenore" The Leprechaun—Chick Corea



In this pattern notice the reoccurring rhythmic figure picked up later in the tune with the following pattern.



3. "Lenore"



The following pattern creates a nice flowing effect used often by Gadd.



This pattern can also be played opening the hi-hat before beats 1 and 3.

5. "Seven Steps To Heaven" The Cat And The Hat—Ben Sidran



Notice again the dotted eighth and sixteenth figure found again and again in Gadd's playing, and the extensive use of left hand singles, this time on the snare drum.

6. "Midtown Rush" New York Connection—Tom Scott



In this pattern notice the use of the accented sixteenth on the hi-hat before and after the snare drum.

The following transcription is a typical Latin cowbell lick that Gadd is famous for. Other examples of these cowbell patterns can also be found on these albums:

The Captain's Journey—Lee Ritenour

The Blue Man—Steven Khan

Friends—Chick Corea

This one is taken from a recording of Gadd with the Eastman Percussion Ensemble.

7. Concerto for Drum Set



Notice how the simple cowbell pattern is enhanced by the snare drum and tom-tom accents.

These and many more transcriptions by Steve Gadd, Harvey Mason, and David Garibaldi will appear in my soon to be released book *Advanced Funk Studies*, along with several original Funk style beats and solos.



JOE CUSATIS

THE MODERN DRUM SHOP

Run by and for the professional drummer

A small, intimate shop where you'll feel comfortable asking questions or just browsing.

- Repairs
- Trade-ins
- Mail Orders

40% to 50% discounts off list price on most items.

Visa, Master Charge or C.O.D.



The Modern Drum Shop, Ltd.

160 West 46th Street

New York, N. Y. 10036

(212) 575-8893

Store Hours:
Mon.-Fri.
9AM-5:30PM

STEP BY STEP RESULTS



Whether it's rhythm and snare drum fundamentals, rudiments, or rock coordination; THE LOGICAL APPROACH DRUM METHODS can solve all your problems.

Designed for the average drummer, each 96 page volume is organized in a PRACTICAL, SYSTEMATIC FORMAT. Every new subject is introduced with an ACCURATE TEXT plus a VISUAL LEARNING PROCEDURE and then followed by ONE or more COMPLETE PAGES OF EXERCISES.

No gimmicks, weird count syllables, or expensive machines are necessary, just REAL EDUCATION. If you've tried the "old stand-bys," the "hand writings," or the "mathematical possibility" books, you'll be glad you tried THE LOGICAL APPROACH METHODS. Real books with real results and it's about time! For use individually or in a class. Each volume: 96 pages/\$4.95.

Available at LEADING DRUM SHOPS and music dealers throughout the U.S.A. and Canada

WRITE FOR FREE LITERATURE

LOGICAL PUBLICATIONS

BOX 39234E • Cincinnati • Ohio 45239



SALES • SERVICE • REPAIRS • INSTRUCTION
Send \$6.00 for Red Percussion Power T-Shirt S-M-L-XL



WE SHIP ANYTHING

To anyone, anywhere, anytime
But we'd rather have you
STOP IN

To see, feel and hear our
COMPLETE PERCUSSION SELECTION
then you'll know why our name is

DRUMSHINE

8622 Reading Rd. • Cincinnati, Ohio • 45215

Mon-Sat 10:00-8:00/Sunday noon-5:00

513-821-8866

**SPACE-TONE™
SNARE DRUM**



**NEW LOOK
NEW SOUND**

By
HINGER TOUCH-TONE

The unique split construction increases the volume dramatically and allows the sound to project directly to the audience for instant response.

Used by top professionals in all fields throughout the world.

HINGER TOUCH-TONE
BOX 232, LEONIA, NJ 07605
201-342-2858

A DRUMMER'S DREAM

- Get rid of tripods once and for all.
- Cut set-up time by 80%.
- Eliminate movement of drums and cymbals during performances.
- Guaranteed peace of mind never having to try out a set-up before a gig.
- It's *perfect* every time.

Now you can have your dream come true with a custom made Drum Rack, made of lightweight, durable materials by

**Murry
Originals**

(914) 628-3392
16 Pearce Pl. Mahopac, N.Y. 10541



**KEITH
PURVIS**

**SEATTLE'S
PERCUSSION
CENTER**

DRUM SHOP

- FAMOUS NAME DRUMS & ACCESSORIES
- PROFESSIONAL TEACHING STAFF/CLINICS
- SERVICE/REPAIR/LITERATURE/BOOKS

**641 S.W. 153rd
BURIEN, WA.
98166**

(206)-244-0550

Haynes: continued from pg. 49

laxed stations and listen to some relaxed stuff."

The first time I saw Roy play he was using a 5-piece set of Red Vistalite drums. Now he uses a single headed bass drum, six single head mounted toms, one floor tom, an array of cymbals, a gong, woodblocks, and a variety of gadgets.

According to Haynes, "It's interesting. The set I have now, the see thru drums—people love them. And somebody will come into a club and they'll get wrapped up with the drums right away. Even before you play you got it made! I read a review about myself in some paper and the reviewer wrote, 'Roy Haynes' drums look better than they sound.' That's the worse thing I've ever seen written about myself."

About the added percussion, Haynes explained it by simply saying, "I like sounds. It adds rather than just hitting the drums seeing how great and fast you are."


Finally, Roy talked about the care and tuning of drums, and also about studio conditions versus live performances.

"I spend a lot of time with them anywhere, anytime. But, in a studio, naturally you spend more time with them. They have to be just so. The engineer has to get a certain sound and you have to work together. You've got to try to get a sound that you're going to enjoy.

"In the club the drums are as is. You want to satisfy yourself first. But in a studio, when they start mixing it, you're going to lose certain things and add others. I could go into Van Gelders years ago and just set my drums up and Van Gelder would take care of it. Today, it's not like that. An engineer will give you a sound that you don't know you're getting. You have some control but he may think that you're going to like what he's doing. If someone hires you for a date, you're supposed to have control of your sound anyway. You can speak to the engineer and the people in charge. I do! It doesn't always come off the way I want it to but I say something."

It was late. Roy Haynes is the kind of man you could talk to for weeks and still feel like there's an untapped well of knowledge within. I thanked Roy for his time and knowledge, and started to pack up. He walked over to the kitchen counter and started eating out of a pan. "I bet you don't know what this is," he challenged. It looked like mushrooms. "No," he laughed. I tried to see through the tomato sauce and guessed again. Chicken? "Yeah. Want some? It might be too spicy for you," he laughed again. It wasn't. Roy gave me some great closing words that I thought a lot about on the way home. He said, "You just tell them that *imagination* is the greatest thing in the world." I hope he writes his book.





**ROTO
TOM
PITCH
PEDAL**

Rapid tunes
full range ...
leaves your hands
free to play

**REMO USA
MAKES
IT!**

... at better music stores
everywhere



drums dw

ALL DW SNARE DRUMS FEATURE:

- Unique double lock throw-off
- Tension-set receivers, heads will not change from vibration
- New external, heavy duty tone control



RESONANT STICKS

The unique patented grip is the most revolutionary new advance in sticks since plastic tips.



"THE COLLECTORS SERIES"

of drum shells have that great old wood sound because they're made like the great old wood drums.

6" X 14" handcrafted all maple plies...6 ply reinforced ring.

"CONCERT BRASS"

6 1/2" X 15" solid brass snare drum...a bright snare sound that really cuts through.

Jim Chapin
Clinician
Author

Nick Ceroli
Merv Griffin
Show

Steve Smith
Journey

Brian Childers
Moscow
Circus

Colin Bailey
Clinician
Author

Now available...the new re
edition —
"BASS DRUM CONTROL"
by Colin Bailey (also on ca

Freddy White
Earth, Wind
and Fire

Shelly
Manne

Bobby Guidotti
Pointer Sisters

Dennis Bryon
The Bee Gees



"The Original"
MADE IN USA

*"The ultimate
in speed and
sound..."*

Keith Knudsen
drummer with
the Doobie
Brothers

*"The
Drummers
Choice"*

available
now
from...

"Nothing Compares
to The Action of
the D.W. 5000"
Colin Bailey—Author
and Clinician

"Plays Double
Effortlessly"
Rich Adelman w/
Donna Summ

drum workshop. inc.

15312 SOUTH BROADWAY, GARDENA, CA 90248 (213) 515-7826



LOUIE'S GREATEST HITS



When you've hit the top among drummers, you don't hit just any drum. That's why world-renowned artist Louie Bellson plays Slingerland. Like Louie, Slingerland has made a record of breaking records. And setting standards.

Because there's more to being great than simply keeping the beat. You've got to start up a new tempo. Like Louie's twin bass set. And Slingerland's Spitfire® snare... designed to be as versatile as Louie and his group, The Explosion Band. It takes that kind of innovation to put drums and drummers at the top of the chart.

Try out your own sound on Louie's favorites... Slingerland drums. They'll be the greatest hits you've ever played.



Slingerland

A division of C.G. Conn, Ltd.
6633 N. Milwaukee Ave.
Niles, IL 60648



DRUMS ONLY! T-SHIRTS \$6ea. 3/\$15
Drums Only! Stickers 4" x 7" 3/\$1



Colors: Black or Beige
 Sizes: Small-Medium
 Large
 X-L (men's only)

Styles:
 Boys (short sleeves)
 Ladies (cap sleeves)
 Unisex (short or long)
 Men (short sleeves)

Please send _____ DRUMS ONLY! T-Shirts at \$6 ea. or 3/\$15

Size/Style/Colour _____

Please send _____ DRUMS ONLY! Stickers at 3/\$1

Enclosed is \$ _____ cheque or money order payable to:

DRUMS ONLY! INC. 2163 KINGSWAY, VANCOUVER, B.C. V5N 2T4 CANADA

Name _____

Address _____

City _____ Prov./State _____ Code _____

☐ VISA ☐ MASTER CH Card # _____ Exp. Date _____

Signature _____

THE WORLD'S LARGEST DRUM STORE!

Bellson: continued from pg. 14

that naturally he had been mad because he didn't want to lose me, but he was happy for me.

"Of course, working with Benny at 17 years old, I can't tell you what kind of feeling that was. I actually had to pinch myself every night, because there we were playing things like 'Sing, Sing, Sing,' and all the famous Benny Goodman tunes. He's a rarity—a very unique human being and I must say that some of the greatest things I learned were with the Benny Goodman Band. For instance, at rehearsals, the rhythm section wouldn't do anything. He would rehearse the five saxes alone and then the brass section alone, because he wanted those guys to be able to play any tempo and time without a rhythm section. He felt that you could have the greatest rhythm section in the world, but if you don't have the instruments playing in time, then forget it, the band isn't going to swing. He taught me how to really work in a rhythm section, be aware of the rhythm section and be aware of the band and play for the band. When it's time to play a solo, then it's your time to shine, but up until that point, you're an accompaniment. The most important thing is to make that band swing. Solos are secondary. If you're a great soloist and can't swing the band, forget it! Now you're good for five minutes a night and they have to hire another drummer to swing the band."

After about a year, Bellson's stint with the Goodman Band was interrupted by Uncle Sam, and because of his past work experience, he was sent to Washington, D.C. to the Walter Reed Hospital Annex which had a large orchestra, a concert band and a jazz band. Their function was to play for all the amputees that came back from the war.

"It took me about two months to get adjusted to it," Bellson recalled, solemnly, "It really flipped me out because all of a sudden I was seeing all these young guys coming in with two arms off, two legs and an arm off or two legs off. Then I started to worry that these guys, having been off at war and hearing those bombs, might be reminded of the bombs by my drums. But that's all they wanted to hear and it was great. They kept me so busy there and they were so into music, symphony, jazz, small group, big band, that we'd play from 9:00 in the morning until 10:00 at night."

After the war, as is apparent during any recession, people relied heavily on music and dancing as an inexpensive form of entertainment in which they could lose themselves and their problems. Dizzie Gillespie and Charlie Parker had pioneered be-bop and it became the primary music heard throughout the world.

continued on following pg.

FOR A GOOD TIME CALL YOUR LOCAL MUSIC DEALER!

GOOD TIME DRUMSTICKS

Another fine quality
drumstick line from
Pro-Mark.

Wood Tip-\$4.00/pair

Nylon Tip-\$4.50/pair

pro-mark

10710 Craighead Houston, Texas 77025

LATIN AMERICAN —BRAZILIAN— RHYTHM & MUSICAL INSTRUMENTS



MOST VARIED STOCK IN U.S.A.
BERIMBAUS, AGOGOS, CUICAS,
PARAGUAYAN HARPS, GANZAS,
RECO - RECOS, CAVAQUINHOS,
EXOTIC WHISTLES, TAMBOURINES,
& MUCH MORE FOR AFICIONADOS.

SEND \$1.00 FOR CATALOG
if you cannot find what you want at your local music store
**BRAZILIAN IMPORTS, P.O. BOX 1454
128 WEST PEARL ALLEY,
SANTA CRUZ, CA 95060**

"Music was such a major part of people's lives," Bellson stated. "The only thing I'm sorry about today is that when I was brought up there wasn't much T.V. and when you didn't have that, you had the ballrooms and the theaters at which you could go listen to music or go see vaudeville. It's a shame there aren't a lot of theaters around today. It was such an education. Of course one thing the kids have today that we didn't have, was music in the school systems, which is tremendous. We had a concert band and a marching band and that was it, and the music was limited. Today they have both those, plus a symphony orchestra, the big stage band and of course, they didn't have jazz in the school system back in those days because they thought it was a dirty word. Now, because of the young people, they have found out that jazz is one of America's only pure creative forms. But it's funny how it has worked out, because we didn't have any of that in school, but with all the theaters open, we were able to go out on the road. Today, even though music is built up in the schools, then they graduate and where do they go? That's a big problem. There's all this talent and there just aren't the positions for it."

After serving his three years in the Army, Bellson repeated his earlier pattern of three months with Ted FioRito before rejoining Benny Goodman for another year.

"When I went back with Ted in 1946 it was the first time I ever utilized the two bass drums. I had had the idea in 1938. I think one of the factors was coming from a musical family. My one sister, Mary, was an excellent tap dancer, so I had a certain amount of agility and the ambidexterity, and I sat down one day and thought, 'How would it be to have another drum over there and still utilize the left hi-hat, but have another bass drum?' So I drew this and got my diploma in art by making this design of the double bass drum set. Of course, in those days, when I first took it to various drum companies, they thought I was crazy. They weren't really saying, 'Get out of here kid,' but they were saying, 'Are you sure you want something like that, because that's not really what the guys are doing.' Finally, I had one built by Gretsch and I used it in 1946 when I joined Ted in San Diego."

While Bellson didn't use the double bass drums when he rejoined Benny Goodman, he began to once again when he rejoined Tommy Dorsey in 1947.

"When I joined Tommy, he made a big thing out of it because Tommy liked drummers. He had had Krupa, Buddy Rich and all these great drummers and he wanted a guy who could swing with the

continued on pg. 59

EXCLUSIVES FROM

DRUMS

* CONTOURING:

Tell us the size audience you usually play for. We will rework your new or used drums for perfect tunability and sound projection for those audiences. (All metal-shells excluded).

* CUSTOM MADE SNARE DRUMS:

Let us design the right drum shell for the work you do—we will mount the tension and snare hardware of your choice—and you will have the snare drum of your dreams.

TIPS:

TRAINING IN PROFESSIONAL STANDARDS

Kinesiology applied to percussion execution. The unique-easy to read-illustrated book of rules that are the foundation for perfect percussion execution.

Book I and Book II\$2.95 each.

Add \$1.00 for mailing and handling.

* Descriptive Literature, \$3.00 each, applicable to purchase.

DRUMS

107 NOBLE AVENUE
PITTSBURGH, PA. 15205
412/922-1086

ACOUSTI-CHAMBER



"The Ventrasonic sound gives me the invisible difference I need in the studio." — Cheech Iero

- Alters the acoustics of your snare drum internally
- Directs the air column to the proper area of the drum
- Eliminate dead spots
- Easy to install

for details contact

**VENTRASONIC PERCUSSION
SUPPLY**

PO Box 1024
Dell Lake Village
Dundee, FL 33838

FEEL THE DIFFERENCE

Hand Made from the Finest
New England Hickory •
Exclusive Hand Rubbed
Oil Finish • Balanced
for Perfect Control •
Fast, Light & Strong •
Perfectly Matched
Pairs • Available
in Wood and Nylon
Tips in Most
Popular Sizes •



Dean Markley

— STIX —

DEAN MARKLEY STRINGS, INC. 3350 Scott Blvd. #29, Santa Clara, CA 95051 408 988-2456

Bellson: continued from pg. 57

band and yet be a soloist. When he saw my two bass drum idea, he flipped out. He and I together came up with the idea of the revolving platform because most people would look and hear me play and say, 'How can he do that with one foot? Where's all that sound coming from?' The minute Tommy would press the button and the platform would go around in the middle of the solo, people could understand. That was a wonderful musical gimmick, which we used later on in theaters and even one-nighters.

"I always say that the three years with Tommy gave me some of the greatest training I had because he taught me how to use a lot of strength. Buddy worked with him too, and when I say strength, they're always talking about Buddy and me today because of the tremendous facility to not only play solos with the band, but the ability to play one-nighters and play all night without getting tired. Buddy and I learned that from Tommy Dorsey, you played from 9 to 12 without stopping, and then you ended up playing a half hour of overtime. You learned how to pace yourself, and either you learned it or went to the hospital and had to quit. In those days, we used to do 7, 8 or 9 shows during the days in the theaters. I remember one time we did six months of one-nighters straight without a day off and we averaged 500 miles a day. That meant you got on the bus after you played the gig, which ended at 1:30 and travelled with maybe a rest stop and a food stop. You got into the next town about noon and had some breakfast and then layed down for about four hours, got up, ate dinner, checked out and went to the gig. We did that for six months, and that's what you call a tough gig."

Bellson's schedule today is not much less hectic, but between Tommy Dorsey and his father, Bellson now thrives on being constantly active.

"My dad taught me the psychology before I joined Tommy. He asked, 'When you get up on the bandstand, what is one of the first things you think about?' And I said, 'Well, one of the first things I think about is what I have to do with the band.' And he said, 'No, when you get up on the bandstand, you should think about yourself first of all. If you watch athletes, you notice they first take a deep breath before starting their activities. They do that so they can concentrate and relax themselves, because unless you relax yourself, how can you do well on the job after that?' It took a while for that to sink in, but he was right. Every time I had gone on the bandstand before my dad said that, I was nervous and I would off balance myself, but the minute that sunk in, it made sense so that

continued on pg. 62



Go ahead—strike us!

Drummers everywhere have been hitting on us for new sounds. That's what Camber is here for.

Camber cymbals weren't designed hundreds of years ago. They're designed to be part of the musical sounds of today, many of which didn't exist even 20 years ago. Camber's bright high-end tone is a new percussion sound in itself. One that won't get lost in the music.

CAMBER CUTS THROUGH the 'old cymbal' myths...proving there's always room for a bright idea—and a place in any drum set to add on a Camber. Cymbal response that brings audience response.

Write us and find out more. New musical excitement is just a stick away.

CAMBER® CYMBAL...for a stroke of brilliance.

CAMBER CYMBAL, 101 Horton Ave., Lynbrook, N.Y. 11563
Send me FREE booklet, "How To Choose A Cymbal," along with the Camber catalog.

Name

Address

City State Zip

My Music Store Name



MD 1080

Finally, a student cymbal that's **HARD TO BEAT**

Introducing **STUDIO 200**
exclusively from Drums Unlimited, Inc.

**ALL THE COLOR, TONE AND RESPONSE OF THE
FINEST PROFESSIONAL CYMBALS. AT HALF THE PRICE.**

Unlike his "brass" and "woodwind" band compatriots, the student percussionist has traditionally had a most extreme decision to make when purchasing cymbals: an excessively-steep price or a totally inadequate sound. There has simply been no "middle" alternative.

Now, Drums Unlimited, through an exclusive arrangement with M. M. Paiste KG of Germany, the world's largest manufacturer of quality cymbals and gongs, has developed a student-priced, professional-quality cymbal that produces the same fast, explosive sound

and feel previously available only with the most expensive brands. Truly, the only characteristic lacking the STUDIO 200 SERIES is the potential for the highest volume levels required by the adult professional.

When price must be considered, the STUDIO 200 SERIES offers a lower priced alternative without sacrificing the quality of sound.

Available as Drum Set and Suspended Crash and Ride cymbals; Hi-Hat and Concert pairs. Write or call for complete availability and pricing information. Retailer/Jobber/Wholesale Inquiry Invited.



Drums unlimited® inc.

Since 1962, Percussion Merchants to the World
4928 St. Elmo Ave., Bethesda, Md. 20014 (301) 654-2719

Send today for your copy of the PERCUSSION PUBLICATIONS CATALOG... the most complete, up-to-date listing of percussion music and methods available. Send \$2.50 for the PERCUSSION PUBLICATIONS CATALOG... refundable on your first \$10 order.

Listening and Learning



by Mel Lewis

If you're interested in becoming a competent big band drummer, it's very important you do some research. When I say research, I don't mean back ten years or so. You've got to dig back further than that, preferably before the bop era. It's essential to go back and listen to what happened before to develop a better understanding of what we're doing today.

There were numerous great big band drummers during the swing era, and it is important for you to familiarize yourself with the styles and contributions of each of them. It's essential to go back and listen to what it was that made them such unique, great players.

For example, listen to Gene Krupa in the 30's with the Benny Goodman band. Then listen to Krupa in the 40's with his own big band to hear where he went and how his style evolved. If you're listening carefully, you'll hear a distinct difference between the Goodman years and the years that Gene fronted his own band.

Listen to Buddy Rich with Tommy Dorsey in the early 40's and compare it with Buddy today. Of course, you'll still hear Buddy, but you'll also hear a much improved player who evolved after 40

years of big band experience with varied bands and hundreds of different players.

When you listen, develop an analytical ear. Take special note of how the great big band drummers each had the ability to lend something quite unique to the band. Listen carefully and you'll hear how the same band could be made to sound totally different with different drummers in the driver's seat. You can hear how each drummer altered the entire feeling of the band. Listen particularly to the Benny Goodman band over the years with Dave Tough, then with Sid Catlett and later Morey Feld. Listen to the Duke Ellington band with Sonny Greer, then Lou Bellson, and later with Sam Woodyard. *Note how the band itself changed.* Each drummer literally turned the band into *their* band.

Listen to the Stan Kenton band with Shelly Manne, with Stan Levey, with Mel Lewis and later with Jon VonOhlen and Peter Erskine. You'll hear how the character of the Kenton band was altered with each new drummer. This should give you some idea of the tremendous influence a drummer can have on a big band.

Perhaps the *only* exception would be the Basie band, simply because that band has been so great for so long, that actually no one drummer could truly change the character of the band that much over the years. Each drummer did, however, lend something unique to every Basie band. Listen to the band over the years with Jo Jones, Shadow Wilson, Gus Johnson, Sonny Payne and Harold Jones. Listen and learn.

LEARNING FROM OTHER MUSICIANS

A great many young drummers come to me and complain about being treated unfairly by other musicians in the band, particularly lead trumpet players, piano players and often times, leaders. Surely,

we all have experienced this kind of thing as young players, myself included. In retrospect, I've learned that, in almost every instance, any musician who criticized some element of my playing, ultimately opened my eyes to something new. I soon discovered that that person was actually helping me to become a better player. A drummer can often learn more in this manner than he could from all the drum lessons in the world. Drummers must learn to avoid getting angered and annoyed at the lead trumpet player or leader who criticizes constructively. If someone says, "I think it would help if you do so and so at this point," don't get angry, *try it!* You might just find that he's right and it works! You could possibly pick up something from a player who may have worked with a lot of very good drummers. Maybe what he's trying to tell you are little things that the good players did. He could be laying a little lesson on you in terms of something he carefully observed. Taken in the right frame of mind, you stand to learn from it. He's helping you, or at least trying to help you.

Of course, if a leader or lead player is harping on you unjustly, or is essentially wrong in what he's suggesting, then you have all the right in the world to speak up. If someone is unfairly accusing you of dragging when in fact, he is rushing, there is no need to sit back and take it. Be ready to explain how you view the situation. If he's any kind of a musician, he'll see the truth of the matter and an adjustment can be made, or at least a compromise of some sort. If he's not a good musician then you don't want to be working with him anyway.

Remember, you are in the driver's seat; a position from which you can control the band and the situation. You can also learn a great deal if you'll just remember to keep your eyes and ears open at all times.



EMBROIDERED DRUM PATCHES SEW ON SHIRTS, PANTS, JACKETS



3" Diameter
Red with Blue stitching \$2.50
8" Diameter
Blue with Red stitching \$7.50

Send check or money order to:
Drum Patches

Box 39234 • Cincinnati, Ohio • 45239

Cymbal Spring™

NEW!

For Serious Drummers

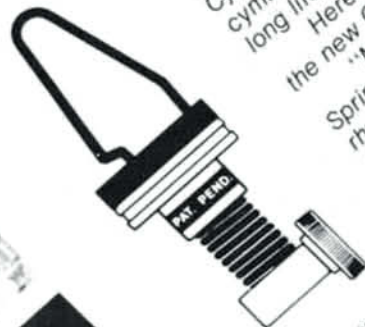
The Flexible Cymbal Holder

Until now, drummers have had to choose from a line of cymbal holders that are difficult to use, and only caused damage to expensive instruments. Now, there is an alternative! The Cymbal Spring™ mounts quickly, secures cymbals to any angle, and promotes a long, long life for the instrument.

Here's what the professionals say about the new Cymbal Spring:

"My friends and I agree . . . The Cymbal Spring actually allows the cymbal to move in rhythm with the way you play, safely and naturally. You have to try it to believe it."

Roy Burns



Patent Pending



Cymbal Spring

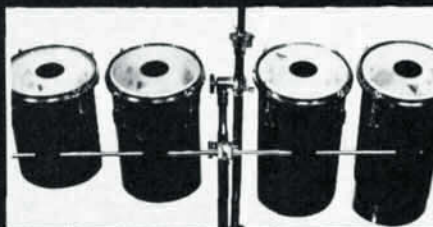
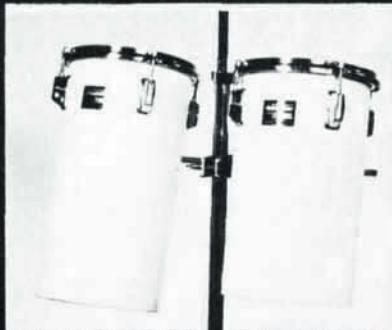
Available Today at Better Music
Stores and Pro-Shops.



Aquarium Accessories Corp.
1140 N. Tustin Ave.
Anaheim, California 92807
(714) 632-0230

CANNONTOMS

"HAND MADE DRUMS FOR THE PROFESSIONAL!"



- 8 Ply northern hard rock maple shells.
- No reinforcing hoops allow full vibrating shells.
- Remo weatherking heads
- Unique in size & mounting.

FOR MORE INFORMATION
SEE YOUR LOCAL DEALER OR
WRITE US FOR FREE CATALOG
AND LIST OF DEALERS
IN YOUR AREA.



UNIVERSAL PERCUSSION INC.
427 Fifth Street
Struthers, Ohio 44471
(216) 755-6423

The Les DeMerle Transfusion Albums with Complete Drum Charts

The New



Transfusion WATU is the title of Les DeMerle's new L.P. Now all three L.P.'s are available by mail order with or without the challenging drum charts. The albums: (1) Transcendental WATU, (2) Les DeMerle Transfusion, (3) Les DeMerle-Live. The charts are written by Les and many of today's leading fusion writers, which employ high energy Samba's, contemporary funk, and several odd-time pieces. A must for serious drummers!

Charts only:
10.00 per album

Record only:
7.98 per L.P.

Record and Charts: 15.00

Send check or money order to:

The Les DeMerle Music Workshop
102 South Vermont Ave., Los Angeles, Calif. 90004

Bellson: continued from pg. 59

I would have a foundation from which to work. My dad used to say, 'If you've got 15 minutes and you think you want to write something, go ahead and do it, because that 8 bar thing may not happen again later on.' So I learned the timing and pacing, so today, if I were to show you an itinerary, you would say it's impossible.

"Aside from all the other things, I've always been sort of a health nut. I'm no angel, and I've had my share of eating the wrong foods and all of that, but I've never been a drinker, I don't smoke and I've always felt that my body was important to keep in shape because of my work, and in order to function and do all these things, I had to keep myself straight. No matter how many times I decide to, say, do six months worth of gigs and that's all, something always comes up. It's hard enough just worrying about my band, but then Pearl will call me and ask me to jump in and help her out. Having done it for years, I've built up a lot of strength and I can actually go two days without any sleep and still play hard.

"Another bit of information I always pass on at my clinics is that, say you have to play a club and you have two or three sets to play. It's been common practice for years for the drummer to say, 'Gee, I know I'll be alright the first two sets, but I hope I don't run out of gas on the third set.' The third set is really the one where you really should have developed the strength and that should be the best one, actually. So psychologically, I make that one as good as my first two. I disregard the word hard—I take it out of my vocabulary."

After three years with Tommy Dorsey, Bellson turned in his notice. As he explained to Dorsey, he was not unhappy, but wanted to return to California to further his studies with Buddy Baker, who is still his teacher today. He also had the opportunity to join Harry James, who was just working weekends on the west coast, which would perfectly afford him the time to study.

Bellson had been with Harry James for about a year, when one day, trombonist, Juan Tizol, with whom Bellson had been staying, approached him with the news that he had just spoken to Duke Ellington, who had asked if Bellson, Willie Smith (lead alto sax) and Tizol, himself, would like to join the Ellington band.

"I thought, 'My God, what will Harry James say about losing three of his players?' But Harry was beautiful and felt that everybody doesn't get the chance to play with Duke, so the three of us joined Duke in 1951.

"Of course, I needn't tell you want an experience that was! With Ellington, it was all the other things that happened in the other bands, but you had to go a little

further with that band because they did things like play with symphony orchestras, which other bands didn't do. We played with Toscanini's NBC orchestra with Duke's band right in the middle, and I was in on the first of the sacred concerts with Duke. The first one was at Grace Cathedral in San Francisco, and I remember Duke came to me and said, 'Okay, you're going to play a drum solo in church tomorrow. I know you're bewildered, but just think about it.' So the next day, he came up to me and explained further, 'You know, the music is based on "In the beginning—God," which is from the Bible, of course, and as you know, in the beginning, there was lightning and thunder, and that's you.' Then I knew what to do. That's how Ellington was. He hit me with the drum solo first, then the next day he was saying, 'Here, let me teach you.' Then I knew what to do once I knew the role I had to play.

"Many years before I joined Ellington, he and Strayhorn (Billy) were admired by all the great composers and arrangers like Dave Rose and Quincy Jones, and they couldn't figure out how Duke and Strayhorn voiced the saxophones, how they voiced the brass, because they had their own key ways of doing it and they wouldn't let anybody in on this. When I first joined the band, I roomed with Strayhorn for a while and one day I finally asked him to teach me and tell me how he did that. As soon as I had asked, I realized that I shouldn't have by the way Strayhorn looked at me. I apologized and said that I realized I shouldn't have asked; that it was a private thing between him and Duke. I used to get to the gigs early, though, and one day, after I had been with the band for about six months, Duke was there early as well, and he motioned for me to come and sit by him at the piano. I did, and he hit a chord and said, 'See this? That is what I used on "Caravan." ' And he explained who each note went to and he spelled the whole thing out to me. He showed me things for about a half an hour and he said he had never shown anybody else. I just sat there and cried. Here I was, little me in the band, and he was showing me all this stuff that he and Strayhorn did, which you can't see in books and only comes from them. I never forgot that."

Ellington also gave Bellson his first writing opportunity.

"When I had first joined the band, he said that he understood that I was an arranger and I said, 'Well, not really.' And he said he wanted me to bring in a couple of my scores and I said, 'You want me to bring in my scores? No, I couldn't.' After all the things he and Strayhorn had written, I couldn't bring him mine. It took him about two weeks of coaxing to

get me to bring in two charts. The first thing I brought in was a thing called "The Hawk Talks," which he recorded and became a big jazz hit. A lot of people think that was written to commemorate Coleman Hawkins, because he was known as the Hawk, but Harry James was also known as the Hawk and I wrote it for Harry. Then "Skin Deep" was the drum solo which I also wrote and gave Duke, which he also recorded. For that band to record two of my things was just incredible!"

Bellson's writing was initially prompt-

ed by his father at a very early age.

"Dad felt that by the time I was 10 years old, I should have all the training possible. He said, 'Look—you're doing great musically as a drummer, but now let's get into some melodic instruments and let me start you on a little piano and some harmony and theory.' I told him I didn't want the piano, but he insisted and I went ahead with it, and the minute after my sixth lesson, I was after my father like a vacuum. I couldn't get enough of it. Then he got me into writing two part

continued on pg. 64

Paul Humphrey And Premier And "The Orchestra."



"The Orchestra" is the elite, innovative group of top studio musicians in Los Angeles—creating significant new music as well as bringing the big, exciting sounds of contemporary music back to the U.S.A.

Paul Humphrey, composer, recording artist and featured performer in the Lawrence Welk Band, is an important member of "The Orchestra."

Because Paul demands from his drums the utmost in terms of performance, power, projection, response and sound—along with rugged dependability—he has selected Premier. Premier drums let Paul Humphrey exploit his inimitable talent and versatility to the limit.

Premier drums can do the same for you. Listen! You can play Premier drums at selected music dealers throughout the country.

Premier
The English Drum

Distributed exclusively in the U.S.A. by The Selmer Co., P.O. Box 310, Elkhart, IN 46531

YOUR DRUMMING CAN SOUND BETTER WITHIN SIX WEEKS . . .

through my **DRUM SET STUDY COURSE** on cassettes.

I'm Stanley Spector, and my students are among the most successful drummers in America.

If you play in a group entirely through natural talent (and cannot read), or in spite of years of mechanical drum lessons, I can teach you to have steadier Time and an improved sense of Swing. You will be able to concentrate better, remember arrangements, feel more relaxed and confident, and you will be able to hear more of what's going on in the group when you play in public.

I believe that the only thing you will accomplish with the local drum teacher, or College of Music, through the practice of conformist drum books, rudiments, pad practice, and performing in the percussion ensemble* is to separate you from your talent, time, and money. They immerse you in the study of mallet instruments, tympani, theory, and arranging simply because they do not have the know-how to completely involve you in the thing you really want—the drum set. The result is the mediocrity of so-called "Total Percussion".

While you do not have to be a college student to qualify for my Cassette Course, a Liberal Arts College at a major University is giving four academic credits a year to drummers who study with me through cassettes.

How can you qualify? For information and proof of success (including a 20 minute recording) send \$2 to the



STANLEY SPECTOR SCHOOL OF DRUMMING
200 West 58th Street, Dept. MD19
New York, N.Y. 10019 Phone: (212) 246-5661

*Vaudeville has not died. It has been resurrected in the percussion ensemble.

Bellson: continued from pg. 63

harmony and three part harmony, writing for a string quartet, big groups, small groups.

"In 1947, when I joined Tommy's band, Marty Berman and I were driving out to the gig one night and a song came on the radio by Herb Jeffries, a singer in Duke Ellington's band at one time, and this album was with a beautiful string orchestra and the radio announced that Buddy Baker wrote all the arrangements. I told Marty that I sure would like to study with this Buddy Baker person, and Marty said, 'I know him.' So I was introduced to Buddy and he's been my teacher ever since."

Bellson and Baker also collaborate quite a bit, in addition to Bellson's most often collaborator, Jack Hayes.

"He may start a tune and get halfway through it and then give it to me to finish," explained Bellson. "Or vice versa. Sometimes we'll do the whole thing together, composing and arranging, and other times, I've completed the whole composition and then give it to Jack to do the arranging, or vice versa."

Juan Tizol was not only instrumental in getting Bellson together with Ellington, but also in getting Bellson together with his wife of 28 years, Pearl Bailey.

"Pearl would stay at the Tizol's house when she was in California and I'd be

back east, and when I was in California, I stayed in that room and she'd be away. They used to always ask me if I had met Pearl Bailey and I'd say that I heard about her, but never met her, and they used to ask her if she had ever met Louie Bellson, and so they're the ones that really got us together in a sense. We didn't meet at their house, but we finally met in Washington, D.C. at the Howard Theatre. I was with Ellington and four days later, we got married. We were married in London because she was working there and I had two weeks off, so I just flew over to where she was.

"Like Pearl says, we did it when it wasn't fashionable," Bellson laughed. "When we first got married we got a few letters from some people who came up with some nice names," he confided of their marriage which took place at quite a racially prejudiced time. "But for the amount of letters we got like that, there were 9 million in favor. I would say that the fact that Pearl was Pearl, more so than me because she had a bigger name, and still does, helped as far as being able to go to different places, because I felt that if we were not celebrities, we would have had a little difficulty going into certain places at the time. Thank God it isn't as much of a problem today, but it's because of the young people who have learned to grow up and respect one an-

other no matter who or what you are."

The press clamored for interviews, but Bellson and Bailey became very selective about those to whom they would speak. More than willing to discuss their musical projects and careers, they granted some, but even that backfired more than once.

"I gave one guy an interview and he twisted everything around and the article which finally came out was 'What I Know About The Negroes, by Louie Bellson.' We hadn't even discussed that at all," Bellson recalled, explaining that a lawsuit ensued, for which they were monetarily compensated.

Two children are the products of their marriage, and Bellson admitted that while Tony, age 26, and Dee Dee, 20, have certainly had to battle the children of celebrity parents syndrome, they are both extremely well-adjusted.

"I'm sure it must have been difficult growing up around celebrities. I'm sure there is a pressure on them because they have to try to live up to something, and maybe while Tony wants to play drums, he feels he has to live up to something. Just like Frank Sinatra, Jr. I feel he has a lot of talent, but he's constantly compared to Pop and Pop is Pop," Bellson said, adding that he is perfectly comfortable with the fact that both his children may end up in show business.

Shortly after his marriage, Bellson left Ellington, with whom he had been for about two years, and began his own band, which performed both with his wife and separately.

"I think one of the main factors that kept Pearl and me together was that we realized that each one of us had his own career and yet we were able to work together quite a bit too. Otherwise, she would be going off in one direction and I would be going in another and it never works if you don't see one another for three or four months at a time."

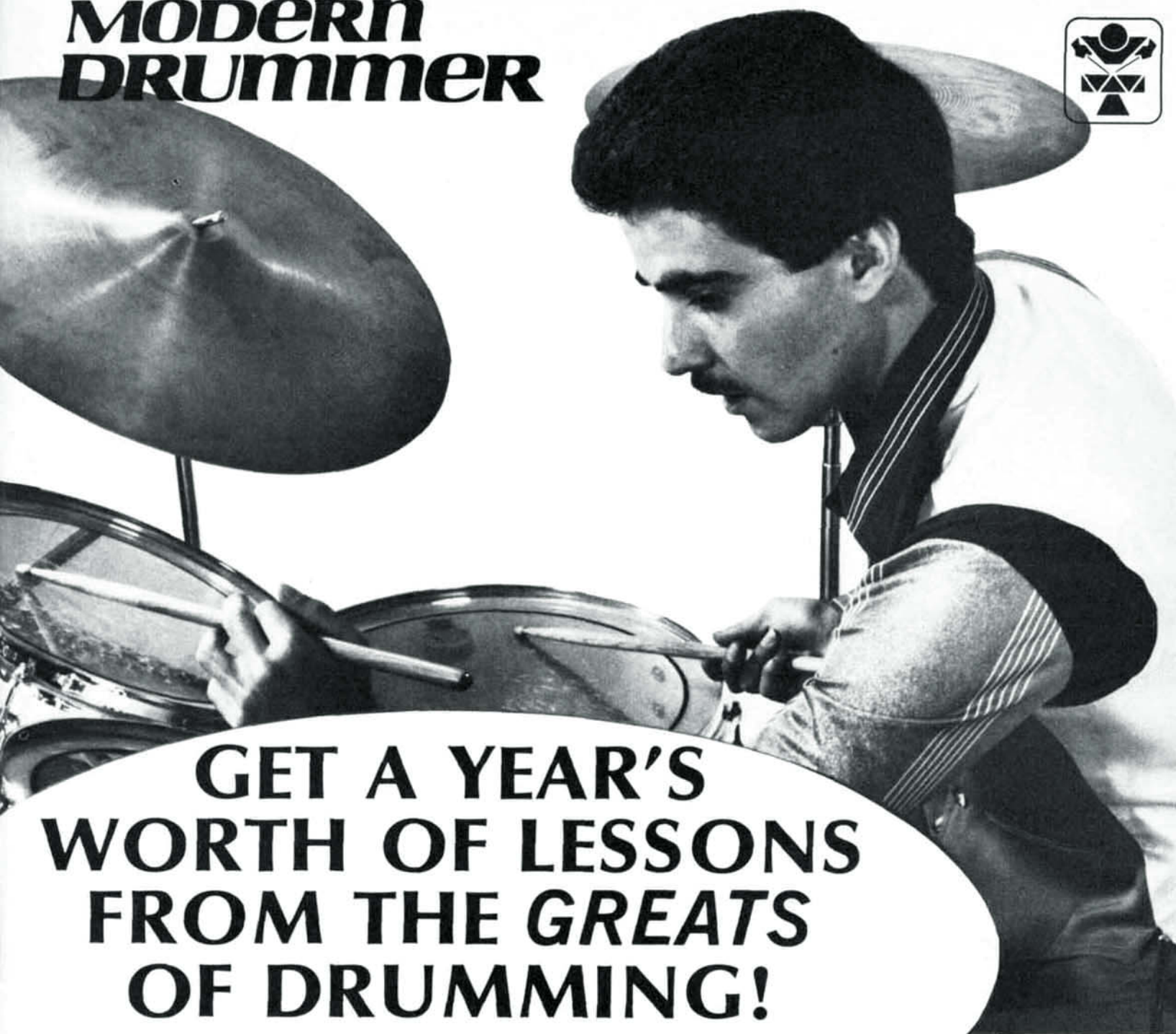
Bellson has had his own band ever since, and is very excited about his current group.

"I feel like our band is so hot now. We just finished a European tour and it was the first time I had been over to Europe with my own group. It looks like we're going to be going over once a year now, for at least a month, and it also looks like we may be going over to Japan also. We're going to keep it going over here in the States too, and I'll be confining three quarters of my time to the big band."

Bellson's association with Slingerland began around 1936, but because of a series of events, he has only been back with them exclusively for the past three years.

"I had a Slingerland set when I joined Benny, and the reason I switched over to

continued on pg. 66



GET A YEAR'S WORTH OF LESSONS FROM THE *GREATS* OF DRUMMING!

Imagine what it might have cost in drum lessons to obtain the inside, in-depth information we've brought you from every great drummer interviewed during the past year.

Imagine the cost of a year's worth of drum lessons from the dozens of drumming masters who have written our helpful columns during the past year. \$200? \$500? \$1000?

WE BROUGHT IT ALL TO YOU FOR \$9.95. We think that's quite a bargain.

If you're serious about your drumming, you can't afford to miss a single issue. Simply fill in and mail the attached card to join up with thousands of amateur and professional drummers worldwide who read us. A world of drumming awaits you.

MODERN DRUMMER

... the best bargain in the
drum business.

SUBSCRIBE TODAY!

Bellson: continued from pg. 64

Gretsch was that Benny had a contract with them. I didn't realize at the time that I could have walked up to Benny and said that I use Slingerland and he wouldn't have minded, but they supplied him with drums and I felt that in order to keep my job, I had to use Gretsch. From Gretsch I went to Rogers, from there I went with the Pearl Company, and now Slingerland again. I must say this, all those companies were very wonderful and I had a good standing with all of those people."

To Bellson, a good drum set is one made of good wood. While he used to use the fiberglass shells, now he feels that the wood is the most natural sounding.

His commonly used set-up for when he plays with his big band, consists of two 24" bass drums, one 9" x 13" tom in the middle of the two bass drums, the *Spitfire* snare drum, which he designed for Slingerland, two floor toms, 16" x 16", with the one in the back tuned slightly lower, a 14" pedal *Roto tom* by his hi-hat, and on his right, next to his two floor toms, he uses 14" and 16" regular *Roto toms*, which he turns manually.

"The very first set that I got had a bass drum, a snare drum, a small tom tom and a big tom tom with two cymbals and a hi-hat. Buddy said in his interview with *Modern Drummer* that he challenges the fact that some guys have too many drums and I agree with him. If you join a group like Chick Corea, however, where he wants to hear three or four concert toms because of the sophistication of the music, then you have to add that. Of course I've added quite a bit, but what I'm against is guys having maybe 25 drums which they don't play and are just for show."

While the above mentioned set-up is his most common, Bellson conforms his needs for a particular event, sometimes finding himself utilizing only one bass drum, while occasionally, he uses his triple drum concept.

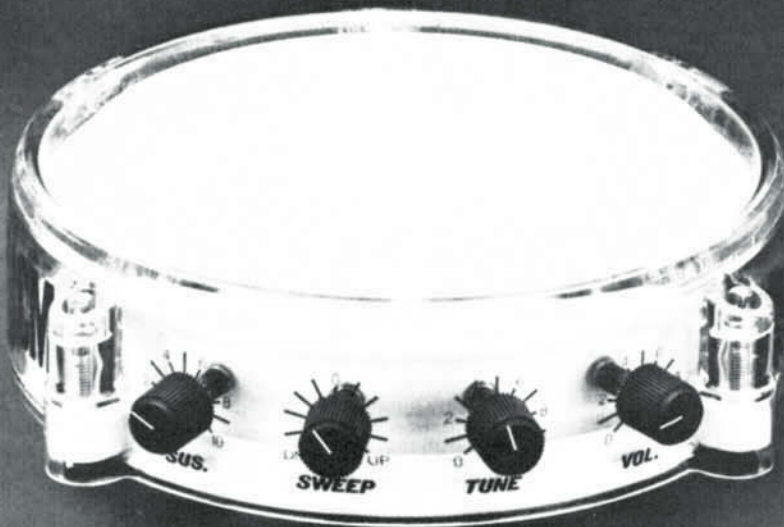
"The concept stemmed from the use of the two bass drums, and I went further because I felt that I wanted to utilize more sounds with the *tm* toms and *Roto toms* and more snare drum sounds ranging from the piccolo to the bigger snare drum and I wanted that same idea with the bass drums. In order to get those various sounds, I had to go with different size drums. I use that set only when I'm doing a thing I wrote called "Bittersweet" with a symphony orchestra. I use two mallets in each hand as well as five pedals and three bass drums. I can operate all three bass drums with three pedals alongside of the middle bass drum, but I would only use it for that particular

continued on pg. 76

THE FAMOUS SYNDRUM SOUND FOR LESS THAN \$150

Now you can have the electronic drum sounds used by nearly every recording artist in the world...at a suggested retail price of \$149. The patented new Syndrum CM has all the most popular electronic sounds built right into the drum shell...you just mount it on a standard cymbal stand, plug directly into your amplifier and play away. It has the feel of a conventional drum and can even be tensioned to get the stick response you like best. The Syndrum CM can also be used as an electronic bongo!

Constructed from virtually indestructible materials and road tested by professional musicians, the CM gives you reliability that won't quit. See it today at your authorized Syndrum dealer.



EVERYONE WHO'S ANYONE PLAYS SYNDRUM!

Carmine Appice

Keith Knudsen

Chef McCracken

John Guerin

Ralph McDonald

Russ Kunkel

Jeff Porcaro

Lynn Coulter

Boo Boo McAfee

Richard Addleman

Terry Bozzio

Bill Curtis

Graham Edge

Shep Londale

Chester Thompson

Michael Shrieve

Tyler James

Ed Mann

Etc., Etc., Etc.

SYNDRUM

Syndrum, RDSI Inc.

11300 Rush St., South El Monte, CA 91733

JUGGS
PERCUSSION

...and more!

**Drumsticks,
Tambourines,
Cowbells,
Maracas,
Cabasas,
Mule Jaws,
Gongs,
Bongos,
Congas, &
Drums.**

For further information or the name of your local JUGGS Dealer
P.O. Box 520504, Miami, FL 33152

**AMERICA'S OLDEST AND LARGEST
exclusive percussion center**

**FRANKS
DRUM
SHOP, Inc.**

■ Complete stock of famous name brand
pills, drums, instruments and accessories ■
Owned and operated by Maurice Frank
FRANKS, Staff pers. approved CBS-WBBM Chicago

226 S. Wabash Ave. Chicago, Ill. 60605
922-8761 922-1300

Buddy Rich Goodies!

- (1) **BUDDY RICH TODAY**—New book! 60 pages! Advanced rhythms, solos, fills & bass \$5.95
 - (1) **DRUMMER'S NECKLACE**—Uni-Sex! 2 gold-plated 2" mini-sticks on fine chain \$11.95
 - (1) **SILENT Practice On Your Set!** New! Get info!
 - (1) **ELECTRIFY** your drums! Amazing invention! Synthesizer adds wild new effects. Free info.
 - (1) **LOUIE BELLSON Drummer's Guide** 64 pgs. New rock jazz latin beats, disc charts \$6.95
- Add 75¢ Postage to total order. Money Back Offer

IMPERIAL, Box 66-D, N.Y., N.Y. 10022

— DRUMMERS —

"BEGINNING SNARE DRUM AND DRUM SET STUDY"
By JOE LOCATELLI. The most complete beginning drum book ever written, especially designed for teacher's and students, endorsed by JAKE HANNA, LOUIS BELLSON, and others.

PRICE \$6.00 + \$1.00 P.H. (full discount to dealers)
Order from: JOE LOCATELLI, 4950 LARKSPUR ST.
LAS VEGAS, NV 89120, 702 451 4351

MISSED ANY MD's?

BACK ISSUES ARE AVAILABLE



1978—OCTOBER: Steve Gadd, Art Blakey, Peter Erskine, Drum Recovering, Miking, Paiste Cymbal Report.

1979—JANUARY: Bill Bruford, Max Roach, Les DeMerle, Zildjian Cymbal Report, Frank's Drum Shop, Ed Soph.

MAY: N.Y. Studio Scene (Bernard Purdie, Herb Lovelle, Grady Tate, Ralph MacDonald) Foreign Drum Report, Poll Results.

AUGUST: Billy Cobham, Elvin Jones, Jimmy Cobb, Don Lamond, Repairing Snare Drums, Gladstone Technique.

OCTOBER: Gene Krupa Tribute Issue (bio, discography, photos, transcriptions) Michael Shrieve, Syndrum, Vari-Pitch.

DECEMBER: Danny Seraphine, Barriemore Barlow, Michael Carvin, Bob Moses, Pro Percussion-NY, Brushes.

1980—FEBRUARY: Colloquium III (Horacee Arnold, Freddie Waits, Billy Hart) Alan White, Dave Mattacks, Keith Moon Tribute, Stanley Spector.

APRIL: Neil Peart, Paul Motian, Fred Begun, Inside Remo, Slingerland Contest Results, The Club Scene.

JUNE: Carl Palmer, Derek Pellicci, Bill Goodwin, Great Jazz Drummers Part 1, Poll Results.

All Back Issues, \$3.50 per copy.

Yes, I've missed some copies! Please send me the issues listed below

YEAR	MONTH	YEAR	MONTH
YEAR	MONTH	YEAR	MONTH

My payment for \$ _____ is enclosed.

SEND TO: Name _____

Address _____

City _____

State _____

Zip _____

Mail To: Modern Drummer, Back Issue Service, 1000 Clifton Avenue, Clifton, N.J. 07013.

A Primer on Hi-hats

by Jack Scott

The hi-hat is one of the most important pieces of equipment in the modern set drummer's arsenal. It is an extremely versatile instrument, which can be used to obtain countless effects and nuances. Great drummers like Jo Jones and Buddy Rich for example, have demonstrated a total mastery of the hi-hat.

The hi-hat also plays a predominant role in the overall time feeling generated by the drummer. This is often overlooked by young, inexperienced drummers. The difference between a weak time feel and a strong one can often times be traced to a weakness in the left foot. Listen to the inimitable style of Art Blakey for a great example of a powerful, driving time feel stemming from a strong hi-hat. Let's take a closer look at some of the basics of a sound hi-hat technique.

There are certain guidelines you should try to adhere to in your choice of a stand and cymbals. A sturdy hi-hat stand is absolutely essential, and there's a wealth of makes and models on the market. Be sure to choose a strong stand with a smooth action; one that is free of distracting clicks and rattles. It should be a stand that offers height adjustment, and it should come equipped with a tilter for the bottom cymbal. A word about tilting the bottom cymbal; be certain you do not tilt the bottom cymbal too much. This results in a poorly defined, sloppy sound. The angle of the bottom cymbal should simply be enough to avoid airlock and obtain a clean, sharp sound. Another common mistake is keeping the clutch mechanism on the top cymbal too tight. This restricts the movement of the cymbal, inhibiting vibration and reducing volume. Of course, if the clutch is kept too loose, this will also result in a sloppy sound. The angle of the tilter and the precise amount of clutch tension are two key factors in achieving a satisfactory hi-hat sound.

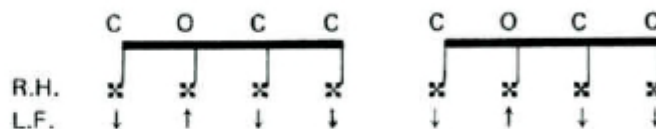
Hi-hat cymbals range in size between 13" and 15". Stay with the best quality if you possibly can, and be prepared to spend the time needed to choose a pair that best suits your individual musical needs.

When you select hi-hat cymbals, always test them on *your* stand. Be sure to test each pair carefully before making your final decision. Listen to the sound in the closed position. You should listen for a definitive, dry sound. Test the cymbals in the medium closed position. Listen for a good blend of the sizzle effect. Try them using various open and closed patterns. Listen to the sound of the hi-hat splashed, the effect achieved by quickly depressing and releasing the pedal. Most important, test for a good, solid "chick" when both cymbals are brought together. It should be sharp and clean, and you should not have to use extreme foot pressure to obtain a good sound. Listen for pitch, sustain, a blending of overtones and a generally good response.

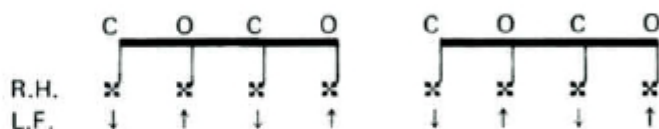
There are probably as many ways to play the hi-hat as there are drummers who play them. Let's look at a few:

For light, delicate accompaniment in a rock or jazz vein, the hi-hat can be played with the cymbals closed. For more of a sustain, the cymbals can be played loosely, barely touching each other. The precise level of foot pressure is essential here since both tone and length of sustain can be varied and controlled in this position. There are several tonal possibilities in this position alone. Experiment.

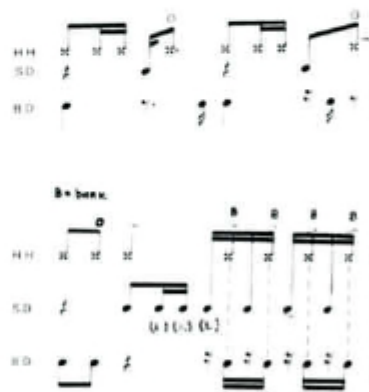
One of the most common methods of using the hi-hat is through various combinations of open and closed figures. The disco bark, a very popular rock pattern built around the hi-hat, is achieved by playing eighth notes on the hi-hat and quickly opening and closing the cymbals on the *an* of 1, and again on the *an* of 3.



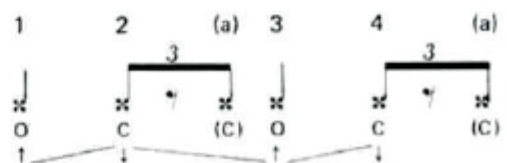
Another variation is opening the hi-hat on the *an* of every beat while the right hand plays steady eighth notes.



The hi-hat bark also lends itself nicely to more complicated rock patterns.

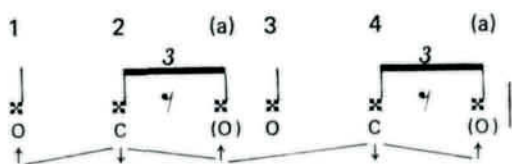


Playing the jazz time pattern with sticks on the hi-hat is a bit trickier. Many young players misinterpret the left foot procedure in this pattern. The rule says the hi-hat is opened on 1 and 3 and closed on 2 and 4. However, if one strictly adheres to the rule, the following will result:

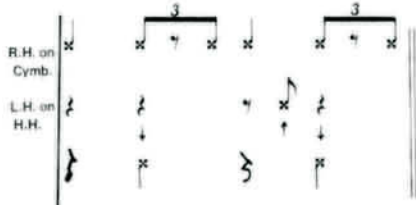


Notice that the cymbals are closed on the *a* of 2 and the *a* of 4 producing an amateurish, unswinging feeling. Better to close on

2 and open on the *a* of 2. The same for beat 4. In this manner, the open sound is more predominant producing a greater feeling of forward momentum.



The jazz bark, made popular by the hard bop drummers of the 50's, is another effect obtained by the left hand sharply snapping over to strike the quickly opened hi-hat.



Numerous effects can be achieved with the left foot. Varied amounts of foot pressure can produce interesting and varied effects when the cymbals are played with sticks. The hi-hat splash is another effect easily obtained by quickly letting both cymbals strike each other and allowing them to ring. This works particularly well on ballads when a very delicate cymbal crash is desired.



An effective "chick" sound is obtained in one of the following two methods:

The ROCKER MOTION calls for the left foot to rock from heel to toe; beat one-heel, beat two-toe, beat three-heel, beat four-toe. The rocker motion also helps in establishing more of an inner time feeling since the left foot is literally rocking back and forth on every beat of the measure. As the heel rises, the full weight of the leg is being used to depress the pedal giving an added lift to the time feel. The cymbals close more sharply which adds a greater degree of intensity to the afterbeat.



Another effective means of producing a sharp "chick" sound is the **TOE METHOD**, though somewhat more tiring and a bit more difficult to master. The toe method calls for keeping the heel of the foot suspended, depressing the pedal with the toe only. The entire weight of the leg is involved which brings the cymbals together with an even sharper attack than the rocker motion. The choice is yours to make.



It should be obvious at this point, that the hi-hat is truly a versatile instrument and an extremely important part of your total kit. Like anything else, a great deal of practice and experimentation are necessary to achieve results and to master all of the many possibilities. This article has scratched the surface in its attempt to stimulate your thinking. The real work is now up to you. Good luck!



Ron DeFrancesco's MODERN PERCUSSION CENTER

—the complete drum shop—

- All Major Brands
- Mail Order
- Best Discounted Prices
- Repairs
- Custom Made Snare Drums

★Specializing In Custom
Wood Refinishing
And Veneering

Call Or Write For Details
modern percussion center
81 main street
nyack, n.y. 10960
(914) 358-7030

Major Credit Cards Accepted

TRY KURLAN'S DRUM DEPARTMENT!

STICKS BY:	HEADS BY:	HARDWARE:	DRUMS:
BUNKEN FIBES STIX LUDWIG VIC FIRTH	DURALINE CANASONIC REMO EVANS LP	LUDWIG DEWEY NORTH SONOR	LUDWIG CB700 NORTH SLINGERLAND SONOR SYNARE

CYMBALS BY: ZILDJIAN, CAMBER & CB700

ONE STOP DRUM CENTER FOR CENTRAL NEW ENGLAND

ACCESSORIES BY: LATIN PERCUSSION

MIX & MATCH
6 HEADS OR
STICKS FOR
40% OFF



ALWAYS A
WIDE
SELECTION IN
STOCK

WE SHIP ANYWHERE IN THE U.S.

Kurlan Music

17 EAST MOUNTAIN STREET • WORCESTER, MA
CALL: (617) 853-6417

Alex Duthart: Close-up

by Keith Duff and Neil Kirby
with Sandy and Michael St. James

Alex Duthart, renowned drum major from the Shotts and Dykehead Pipe Band of Shotts, Scotland, is a leader in the field of pipe band drumming. Since 1953, he has led his drum corp to victory in the World Pipe Band Drumming Championships.



MD: Where are you from originally?

AD: Well, I'm from a small village in the county of Lanarkshire. The Lanarkshire area has coal mines and steel works and is in the central belt of Scotland.

MD: Do you still live anywhere near the area?

AD: Yes, I live about 2 1/2 to 3 miles from where I was born.

MD: Your father was the first one to get you interested in drumming. Do you remember how old you were when you first picked up a pair of drumsticks?

AD: When I was a kid, I can remember playing with two forks on a tea caddy. I must tell you something about my father. My father was a good drummer. He used to teach James Catherwood who in turn went to Dr. Berger, the leading drummer with the D.L. Pipe Band. He was a real drum enthusiast and studied in Ireland and Switzerland.

It was my father's mother that showed him how to lop a skin. In the old days it was a calfskin and you had to wet the skin and lop it. There must have been drummers in my grandmother's family too. My father came from Northern Ireland so I'm of Irish extraction.

MD: Scotland seems to have the grasp for the majority of pipe band drummers. Are there many pipe bands in Northern Ireland?

AD: The Pipe Band Association is di-

vided into branches. There is the Northeast branch, the West branch, the Glasgow branch and so on. The Northern Ireland branch has more pipe bands in it than Scotland.

MD: How about the quality?

AD: The quality of piping is slightly below the standard that you find in Scotland. But I wouldn't say that about the drumming.

MD: What sort of things were you listening to as you were developing?

AD: I was always interested in jazz. I liked the traditional jazz and modern jazz as well. When I talk about modern jazz I mean Joe Morello and so forth. Now we all admired Gene Krupa and his era. It was a rompy, stompy thing, and that's okay, but as it progressed there were an awful lot of good drummers and I always liked good progressive jazz.

MD: But Morello is one of your favorites?

AD: That's right.

MD: He called you the "doctor of bagpipe drumming".

AD: Well, I don't know about that. I'm very flattered that Joe Morello said things like that because his opinion has always been valued. One time in Woodside Hall, Billy Stevenson, Bert Barr and I played an interval for Joe during his clinic. Joe stood on stage and he wanted to hear us. I was flabbergasted because Joe Morello was a great figure. For us to be asked to play, amateurs? Nobody would have dared to play but us. We played because we thought we had something to offer in our field which was entirely different.

MD: Did you exchange any ideas with Joe?

AD: Yes, I'll always remember the following. We played two of our drum solos at his clinic and he stood by the whole time listening. Do you know what he said? He said, "If Buddy Rich had heard these three fellows here today, he would have fallen flat on his face." I said to the other fellows in my corp, "If we never win any competitions, at least one man who knows what he is doing has recognized what we are trying to do."

MD: Are you a strong believer that all drummers should be able to read music?

AD: I would think the drummer is not complete until he knows something about the value of notes.

MD: In other words anything you can

play you should be able to write down?
AD: Did you ever think that is quite a tall order to say, "I am able to write anything that I play." Think about that. That entails an awful lot, doesn't it? You go and pick up those sticks and play anything that comes into your head and write it down.

In most cases guys in symphonies, especially in the London Symphony, just don't want to know our style of drumming.

MD: Do you play traps?

AD: Yes, and when I play gigs and the other players find out I'm a pipe band drummer, they say, "Oh you don't know anything but ding-ding-a-ding." But I show them that I know more than that.

MD: Did you ever have your own band?

AD: No, I just played gigs. In those days I'm talking about the old dance halls where you'd play from 7 until 11, playing one number. Nowadays, it's funky, but it's still the same.

MD: Do you see any similarities between the syncopation of bagpipe drumming and rock drumming for instance?

AD: No, but consider if you've got all these elements, you could certainly have all the elements of a rock drummer too because it's so simplified that if you had this at your finger tips you could make it really interesting. You may do the opposite thing, you may make it too interesting. You could make it too busy, having all this technique. Some of the things I hear rock drummers do are as open and lazy, but it's good.

MD: How do you decide if it's too technical or it's not, or if you put too much in?

AD: Do you know where you generally find this? You generally find this in a guy who doesn't read a note. He tries to play a thing he doesn't even know. He hasn't got the proper notation for that. He's either got too much or not enough. He doesn't know where to put the notes so that it gives you a relaxed feeling. It's generally guys that don't know a thing about note value that do this stuff. But then you get the natural fellow that can play relaxed and do everything just because he's been used to playing it.

MD: It seems to me your drumming shows so much technical ability as far as dexterity and cleanliness and precision especially in the case of the Shotts and Dykehead where you have seven or eight members in the snare drum line. What kind of practice routines do you do personally and does your drum section do? How many hours a day or days a week?

AD: Well, this is quite difficult to explain, because I write all the drum parts. And it's solely because we're a competing band that we sit down and try to do things. Now you could sit down probably some night and say I have a drum setting for a march or a strathspey

(dance tune) and work for two or three hours and get nothing. And other times the tunes begin to get embodied in the head. You must know how the tune goes to really have a good setting. Then I fool around with a lot of different basic rudimental patterns.

MD: To fit the bagpipe music?

AD: That's right. Do you know what it is like? What comes first, the hen or the egg? How can you make up anything if you're not equipped? If I'm not equipped with the sticks, if I'm not able to play, how are you going to be able to fit patterns to the music?

MD: How did you become equipped?

AD: I don't know. I've subdivided an awful lot of things myself. If you take the old phrase ONE-two-three-FOUR-five-six-SEVEN-eight. You see how you can build on it? It's like a tree, and a branch goes out that way. You have another twist of a branch that way, and another twist and another twist, that's how they come.

MD: What do you do to build up your hands and your dexterity to be able to play these kind of figures?

AD: Probably being able to execute the basic rudiments so that your hands are at will to do what your brain wants. Your brain takes over faster than your hands. Your hands can become free and you can do things.

MD: Did you spend many hours developing your rudiments?

AD: I never have done it in my life. I've spent quite a few hours working on somethings.

MD: You just naturally fell into having clean technique.

AD: See a closed drag. I think you call it a ruff, a three stroke roll. You may play a drag open. In Scotland we play it tight and closed. We have developed single tap rolls where we know exactly what we are going to do. I know not to go too fast or too slow because I know the proper notation. That's what it's all about.

MD: So you build up your technique based upon what the music requires.

AD: That's right.

MD: You don't have to sit down and say I'm going to play this rudiment as fast as I can by next week, regardless of the music.

AD: I've never done that in my life. I think you can become too methodical. Okay, you say it takes so many taps to play something. Then you say, at the end of the week I'm going to put in twice as many as these taps. Your friend says, "So what?" It doesn't matter how many taps you put in there, after you get to a certain stage it's a mess. There's a point you get to where you have to say to yourself, wait a minute, but how does it sound? With seven or eight fellows playing. You must be able to hear things as well. If you've got a drum that's ringing

or an overtone in a drum you'll never hear half the detail that we play. That's why we play a sharp drum. You have to do it that way.

MD: We notice that the pipe band snare drums are very tight.

AD: In here, but take it outside and it will sound quite flat. If you were to take your dance drum outside it would sound like a top. That doesn't mean to say that the drum is not good. Your dance drum and your rock drum are good for inside and for the acoustics inside but if you take it outside, what a sound you get.

MD: So the pipe drum was primarily designed for use outdoors?

AD: Outside. Play it inside here and you get a terrible sound.

MD: What started getting the heads as tight as they are now? Do you use a double hoop?

AD: Sometimes, when I get down a certain distance and you haven't any money to buy skins you say, "Get it down another turn there!"

MD: What kind of wrench do you use to tighten the heads?

AD: Well, we have quite a strong key. Premier is strengthening up their keys. The small key is no good for that.

MD: There's a question of pounds. 35 pounds on top and 15 on the bottom.

AD: I don't know what I put on the top or what I put on the bottom.

MD: You go by sound and feel?

AD: If the snares are not up then I'll set up the snares and get them right. You see, this is the thing . . . this is what I'm amazed about and it's a great idea. But the American fellow says, "Why are you doing that? Do you know why you are doing that?" And I'll say, "Well I just tighten up to what I feel." And he says, "Well I'll just give this forty pounds of pressure." Well, that's sensible. What you're doing is sensible. We in Scotland have a certain attitude that what you are doing would be too much of a bother for us. I can feel a head, and the tension that's on it and I'll know whether it will break.

It takes about two to three weeks to get the head right. You have to get the snares up really level and you've got to get them up so that you can work it, otherwise you don't get a sharp sound. On the pipe drum, the head should be about level with the hoop on the batterhead.

MD: Do you still use the Premier *Royal Scot* drum?

AD: Yes.

MD: Did you have anything to do with the development of that drum?

AD: Well, we needed the top snares so that they were really hard against the skin. You see, the Premier Drum Company makes a very good article, there's no doubt about that. But I don't think that they knew the sound that we wanted.

MD: Why has the ten-lug model come out?

AD: Because the hoops were warping. You can probably get finer tuning with it. But the main reason for it was to reduce the length of the hoop between the two lugs. In other words, if you reduce that space you're going to get a stronger hoop. As for the tone of the drum, I don't believe that there is much difference between the two.

MD: How often do you change the snares on your drums?

AD: Not very often. It may be a thing that I overlook but I don't think I've changed the snares on the new drums, and when I say the new drums, they're about 2 1/2 years old.

MD: What made you give up playing the chrome drums?

AD: I don't see why I should be playing a drum that's about 3 pounds heavier, so I went back to the wooden shell. That's the only reason. I quite liked the sound, it was a softer sound. But a lot of the judges didn't like it.

MD: Are there other materials used in drum construction that you like besides wood?

AD: I liked the metal shell but there was a tendency for the shell to collapse under

continued on pg. 91

NEW Silent Practice DRUM Set!

ALL drummers need a good practice set! So, why not buy the finest & most durable! You can practice ANYTIME & NO NOISE! Reversible Pads: Mylar on one side for a crisp sound Plus Hard Rubber soft sound. Made from strong aluminum. It's the best! FREE Bonus: Silent Practice Cymbal Pad. FREE Delivery! Save \$ — Order Now!

- () 5 Piece X-Heavy Duty Practice Set: \$149. Snare, 2 toms, 1 floor tom & bass drum. See photo. (Pedal not included. Use yours)
- () 4 Piece X-Heavy Duty Practice Set: \$110. Same as photo less 1 mounted tom tom.
- () DOUBLE BASS Drum For Either Set — Add \$40

Order Now: IMPERIAL CREATIONS, Box 66-D, N.Y. N.Y. 10022

TRY IT FOR 10 DAYS!



MONEY BACK GUARANTEE



Pro Drum Shop

ALL MAJOR BRANDS

CB700 • Yamaha • Tama • Pearl • Rogers • Slingerland
Ludwig • Gretsch • Zildjian • Paiste • Remo • Drum
Workshop • Gon Bops • Latin Percussion • Evans • Duraline
Synare • Regal Tip • Reunion Blues • Syndrum • Per Del
Vic Firth • North • Sonor • Premier • Pro-Mark
• Anvil • CB Cases • Much more

DISCOUNT HEADQUARTERS

REPAIRS • PARTS • SERVICE
INSTRUCTION • WE SHIP ANYWHERE




3090 S. Bascom Ave.
San Jose, Ca, 95124
(408) 377-5864
send us your name & address
for our mailing list.

the DRUM

PERCUSSION SYNTHESIZER

- * Modular design provides flexibility to realize as large or small a system as you need.
- * Continuously variable controls rather than switches allow true synthesizer versatility.
- * Numerous rear panel interfacing and control options permit multi-voice patches.
- * Variety of sensor mounting options, permanent or temporary, on your own drum set or our practice pads.



* Available as quick and easy to assemble kit — \$269.75; or factory wired and tested — \$399.95.

() I'm Sold, Send the 5700P The Drum package kit \$269.75 enclosed
() Send the 5700P-A The Drum assembled \$399.95 enclosed
() Send Assembly & Using Manual for The Drum, \$5.00 enclosed (refundable upon purchase)
() SEND FREE CATALOG

Name: _____
Address: _____
City: _____ State: _____ Zip: _____

DAI ELECTRONICS, Dept. 10-D, 1020 W. Wilshire, Oklahoma City, OK 73116

Latin Per. continued from pg. 28

coast and New York to urban areas not far from New York seem to have better ability on the drum. It's just what I've seen. There are some good drummers in Puerto Rico. In Los Angeles, it's very spread out and doesn't seem to have that same jamming in the summertime feeling. I say, not from a personal point of view, because I'm not a drummer, but from just talking to people. One of my favorites, Eddie Montalvo attributes whatever he knows and whatever he's good at to living in the street of New York when he was a kid. He was like a toothpick. He never went in the house to eat, just played the drums. That's where you get your education. You asked whether someone outside the culture could gain proficiency in Latin music. Not without a complete change in lifestyle. You have to give up your former lifestyle. You have to go live in the ghetto and embrace the concepts and foods of the people. You have to think as the people think. It entails abandoning your whole lifetime before in order for you to comprehend what the music is about. I've seen a guy, a good percussionist, who wrote an instruction book that I had occasion to read on playing Latin instruments and Latin music. I'm not a musician, but what the guy wrote was terrible, because he never lived it. You have to live the experience. You have to know what it's like to hang in Pozo's after hours. You've got to know what it's like to hang in the bathrooms. You gotta know what it means to get ripped without being so self-conscious. You've got to be with the people who make the music. You can't be on the outside taking notes. If I had the talent I think I would succeed, but I haven't got the talent musically. But I think I would be an exception because I have embraced the concepts of Latin music. That's why I think I've been able to get along, except for the petty jealousies that I think you'll find in any business.

KL: To what extent would you say your products are handmade?

MC: I would say that they are entirely handmade. Except for the machinery the hands touch to do the job. There's a company that says their products are handmade but I don't think that the hands portrayed in their ads are capable of bending steel. If I can get to the point where I can perform an operation so repetitively, completely by machine, I'd welcome that because I think I'd make a better product.

KL: How do you feel about the current competition you face?

MC: I personally feel and this goes for the record business as well, the kind of competition you are referring to is helpful to the industry. Even if these people would want to bad mouth me, not that I am suggesting they are, controversy is what causes more business. It creates interest. If it's just Latin Percussion plowing ahead on its own, it's not the same as all of us fighting together because then you create that much bigger a market. And in turn, it helps everyone grow. If there is just one focal point of activity, I suppose it wouldn't be that interesting. If I have a young company at my heels, it probably keeps me honest and makes me work harder. Make sure that I'm more concerned about my product's integrity. I think it's very good. What isn't good are those people who by virtue of their own inability to deal with the world of business, use their own inadequacies to put me down as somebody who has been able to deal with it. If somebody has a product that they think is better than mine, that's fine. It helps to build a secure future.

KL: Will you be introducing any new products in the near future?

MC: We have a new conga drum. We are going to call it the Patato model conga drum. It incorporates an idea that Patato has had for a long time to achieve more bottom, more bass sound from the drum. We've increased the height of the drum to give it more volume and also to make it compatible with the other drums. The current model of our drum is very much in demand, but some people who have wooden drums and want to get involved with fiberglass drums have a difficult time because

continued on pg. 80

A NEW STAR SNARE IS BORN!



BOB GRAUSO

does it again
the originator
of "Fibes"

NOW

brings a totally
new concept
to the

**PROFESSIONAL
DRUMMER**



- Floating shell • Free of fittings • No drilled holes
- Natural free response
- Available in natural aged wood, fiberglass and metal shells

Distributed by

Jayne Ippolito's

Professional Percussion Center, Inc.

151 WEST 46th STREET ■ NEW YORK, N.Y. 10036 ■ (212) 354-4605

Specialists in Percussion

JOHN BURCIN, Mgr.

The Care and Feeding of Drums, Part 1

By Frank Kofsky

It is the rule rather than the exception for musicians to be intimately involved with the maintenance, repair and modification of their instruments. Saxophonists for instance, are forever fiddling with their mouthpieces or working on keys and pads.

Many drummers, in contrast, seem to display an amazing indifference to the condition of their implements and a distressing ignorance about what goes on within a drum. Consider, for example, the gentleman I witnessed complaining to a drum shop employee about the vexatious rattle his snare drum had suddenly developed. Removal of the drum's top head revealed that one of the bolts fastening a lug to the drum shell had worked its way loose and was bouncing on the bottom head every time the drum was struck. Rattle indeed!

This degree of unconcern about the inner workings of a drum may not be typical, but it isn't all that uncommon, either. Nor is it confined just to novices. On the contrary, it wasn't too long ago that I had to borrow a snare drum for one of my heroes (a great jazz drummer who regularly dominates the polls) because the snare apparatus on the heavily-punished old Rogers wooden drum he had brought to San Francisco was in the process of disintegration, and some of the parts needed to hold it together had been lost.

The point is that there is no particular reason why a drummer *has* to play on an instrument that has been allowed to sink into a state of terminal disrepair. A little knowledge of how a drum functions, a little attention to maintenance, most likely will suffice to keep you from being among the most embarrassed of percussionists—one whose kit falls apart on the job. But that is only the negative incentive. The positive reward is that by learning something about drum construction, you may be able to make some relatively minor modifications whose cumulative effect will leave you immensely more pleased with the sound of your set.

NEW, TOO

"That's all well and good," some readers may be muttering to themselves, "But it doesn't apply to me. After all, I got my new Whamo Drums just last week, so I know they're in perfect shape." Wrong! As anyone who has ever taken a new car home from a showroom is aware, in this day and age, machine-made products (and that includes virtually all drums, pedals, stands and related hardware) do not ordinarily roll off the assembly line totally devoid of defects. So even if you've only had your present drums for a short time, there are still some simple things you can do that are likely to improve their response.

The first step is one that should be performed any time you acquire a drum, whether new or used (unless you are planning to re-finish its shell in the immediate future) is *tighten the nuts and bolts*. On most drums, the lugs are bolted onto the shell from inside. These bolts should be checked and tightened as necessary. For this purpose, a set of sockets, driven either by a screwdriver-type handle or a ratchet, is a very convenient tool. Each bolt should be "snugged-up" to the shell, that is, tightened only until it rests firmly against the shell. Further tightening risks cracking the shell or breaking the bolt.

For still greater stability, I employ two additional measures whenever I fasten anything to a drum shell: (1) A star washer placed between the head of each bolt and the shell, the prongs of the washer pointing inward; and (2) *Loctite* (the weakest grade), *Threadlock* or some other, similar compound applied to the threads of bolts and nuts to glue them in place. As a drum is constantly being subjected to strong vibrational forces, anything that will help it to stay intact is obviously an asset. Loctite and the various other adhesives do just that, while still allowing you to loosen and remove the hardware should that become necessary in the future.



Everything you will need to secure the hardware on your drum: (1) A set of sockets and drivers; (2) Star washers (here attached to the bolt that holds the drum lug to the shell); (3) Adhesive (in this case, Threadlock).

TRUE—OR (UNPLEASANT) CONSEQUENCES

Another test that should be performed on a drum that's just come into your possession concerns its *bearing edge*, that portion of the shell that comes into direct contact with the head. Perhaps no other single part of a drum is more important than this edge. Why? Simply because, if the edge is not relatively flat, or "true", if there are pronounced bulges and dips in it, it will be difficult if not impossible to tune the head in such a way that the tension is the same at each of the drum's lugs. As a result, the head will never be in tune, and the drum will not be able to reach its full potential. Both volume and resonance will be reduced and the drum's sound will be weak, muffled and unpleasing.

I arrived at this realization the hard way. Early in the 1970s, I purchased a set of wood drums. I was very happy with the set, except for the 14" floor tom tom. With the advice and assistance of my friend George Rutter, I discovered that both of the drum's edges had "waves" of as much as one-quarter of an inch in them. That may not sound like an enormous amount, but it is more than enough to sabotage the operation of a drum. Thanks to Mr. Rutter's aid and counsel, the story has a happy ending. Using a method I'll pass along momentarily, the edges of the drum were made "true" (flat), and the drum became tunable.

Today it speaks with an impressive punch, clarity and resonance that were so notable by their absence before.

Luckily for us all, there's an easy way to determine if the edge of a drum is true. The only two things required are your own eyes and a rectangular piece of plate glass (obtainable from any glazier) whose width is somewhat greater than the diameter of the largest drum you wish to check. If the biggest drum in your set has a diameter of 22" your piece of glass should have a width of about 24" or more. To ascertain whether or not the edge of a drum is true, lay the glass on some comparatively flat surface, such as a non-textured rug, remove the drum's rim and head, and place the edge in question directly on the glass. Now, slowly rotate the drum on the surface of the glass. If the edge of your drum meets the glass all the way around its circumference, you have nothing to worry about. But if there are several places where one-eighth of an inch or more separates the edge of the drum from the glass, if the drum can be rocked back and forth on the surface of the glass, you may be in big trouble.



Sizeable gaps between the edge and the glass indicate that the drum is in need of trueing.

In this instance, there are several alternatives open to you: (1) If the drum is new, you may wish to exchange it where you purchased it. Almost without exception, new drums are covered by warranties against defects in manufacture, and a reputable shop will strive to make sure you are satisfied with your purchase. (2) New or old, if the drum shell is made of wood (or fiberglass), you can either true the drum yourself or, if you can find a willing craftsman, have it trued for you. (3) If the shell is metal and the drum can't be exchanged or returned, I suspect you're just plain out of luck. Either you have to learn to live with its imperfections or find a suitable replacement. But at least you have the consolation of knowing *why* you could never get your drum to sound quite up to snuff.

Finally, snare drums require some special comments. The snare is the only drum with a bearing edge that has been *designed* not to be perfectly true. You can readily verify that the bottom edge of your snare drum departs from true, either by simple visual inspection or by the use of the glass test outlined earlier. Regardless of which method you choose, you will observe that there are two large concavities, or dips, on this edge, separated by 180°. One is directly below the snare-release lever, the other is under the snare butt-plate on the opposite side of the drum. These indentations are called *snare beds*, and their function will be made clear below.

BEING PREPARED

Let's suppose one of your drums has failed the truth test and you want to have a go at correcting its aberrations yourself. Before leaping feet first into the instructions for carrying out the repairs, I think it would be useful to offer some advice of a general nature. Wisdom in the art of working with drums consists above all, in locating a set of specialists upon whose expertise and experience you can draw at will. My reasoning is very straightforward. Regardless of what you plan on doing to your drum, you don't want to make things any rougher on yourself than is absolutely necessary. You don't want to inflict any inadvertent damage on your instrument, and you don't want to have to buy enough tools to open your own wood- and metal-working shop. All of these "don'ts" thus point in the same direction:

Find the professionals and get as much assistance from them as possible. This doesn't mean you shouldn't work on your drum yourself, if that's your desire. It only means that the guidance you will receive should make your task both immeasurably easier and much more likely to have a successful outcome.

And what sort of experts will you need? I would suggest that *before* you embark on any major undertakings, you have available to you a minimum of two skilled craftsmen who can come to your rescue as necessary.

(1) A first-rate drum repairman. Almost every urban area possesses somebody who loves drums and knows them literally inside and out. In the San Francisco Bay area, for instance, that person is Eugene Okamoto, who works at Leo's Drums in Oakland. In Los Angeles, Ron and Rick Syde's Valley Drum Shop can help you put your drum into peak condition. Ditto for the people in the repair department at Professional Percussion Center in New York.

(2) A furniture-maker or cabinet maker who is sympathetic to musicians and willing to work on their instruments. I was lucky when, a few years ago, I set out to renovate a pair of old, solid-maple snare drum shells, in that one of my students was a budding furniture-maker with an interest in building guitars. It wasn't too difficult to persuade him to lend a hand at crucial junctures, much to the benefit of myself and my drums. Naturally, not everyone will be so blessed. Still, if you methodically plow your way through the names of the cabinet and furniture craftsmen listed in the classified directory for your vicinity, my guess is that you will be able to turn up someone who is sufficiently intrigued with your project to make his services available.

So much by way of preparation. Onward and upward to the drum itself.

TRUE, HOW TO

The supplies you will need to true your drum(s) are:

(1) Four to eight pieces of good quality coarse sandpaper (I use 80 gauge) and the same amount of fine sandpaper (180 gauge). The exact quantity of sandpaper you will have to use depends both on the diameters of your drums and the extent to which they are out-of-true.

(2) A heavy-duty stapler; better yet, a staple gun.

(3) A piece of top-grade *veneer* plywood, 3/4" thick. The width of the plywood piece should be slightly greater than the diameter of the largest drum you intend to true. It is important to purchase the best plywood you can find, so as to obtain a piece that is most nearly flat; the flatter your board, the more easily and accurately will your drum be trued.

(4) A piece of paraffin or a plain white candle (such as the plumber's candle sold in some hardware stores).

Once you have assembled your supplies, staple the coarse sandpaper to one side of your board, abrasive side out, until the entire side is covered. Staple the fine sandpaper to the other side. Place the board on a hard and more or less flat surface (rug, floor, driveway, etc.), with the coarse sandpaper facing upwards. You are now *almost* ready to begin.

Prior to starting work it is a good idea to pause for a strategic observation. After removing the drum head, look carefully at the edge of your drum. Note that the edge is not flat but instead has been cut, or *beveled*, to use the technical term, so that it slopes inward towards the center of the drum. The reason for beveling the edge in this fashion is to minimize the area of contact between the drum head and the edge in order to leave the drum head as free as possible to vibrate. If the edge of the drum were completely flat, the area of contact between head and edge would be so great as to restrain the motion of the head and thus inhibit the response of the drum. Consequently, it is *imperative* that the edge be re-beveled after the process of trueing has been finished. That is why you should pay close attention to the appearance of the beveled edge now, so you can duplicate that appearance after the edge has been trued.

continued on pg. 89

RHYTHM DEVILS PLAY RIVER MUSIC!

**The 'Apocalypse Now' sessions
featuring Mickey Hart*, Bill
Kreutzmann*, Phil Lesh*, Airtio,
Mike Hinton and Flora Purim.**

In the 20th century, it takes a film like "Apocalypse Now" to make music of this sort possible.

During the recording of this performance, Francis Ford Coppola explained to the assembled group of international percussionists that their task was to conjure music not only relevant to Vietnam in the sixties, but which also extended back in time to the first man at the origins of existence.

It was a veritable garden of instruments from Mickey Hart's extensive collection, added to by master instrument builder Jim Loveless (from designs lost in time or available only to look at in archeological museums)! With the calculated placement of instruments in the studio, the musicians moved through this historic battery and played what they felt with the moving scene as "Voyage up the River" was being screened.

The River Music of this album is the essence of that voyage, striving for completeness and hoping for new life.

*of Arista Recording Artists The Grateful Dead



**On Passport
Records & Tapes**
Marketed by Jem Records, Inc.



Bellson: continued from pg. 66

piece. I would never use all of that with my big band—I don't need it."

He even has an entire *Roto* set which he has used occasionally.

"When I went to Remo when he first started the *Roto tom* idea and asked him to make me a *Roto* set, he thought I was crazy. I had him make me two bass drums that are set up like *Roto toms* so I can actually play the bass drum with the pedal, which stays stationary, and I can turn that drum and it will rotate and I can get various degrees of an octave range with each bass drum. Then I have all the *Rototoms* he made—6", 8", 10", 12", 14", 16" and 18" and he also made me a *Roto* snare drum, which means I can turn it to the right and get a piccolo sound or turn it to the left for a deeper sound. You can actually get tonality with that set because those *Roto toms* have been the closest drums to getting a perfect pitch."

Bellson uses the Remo *Fiberskyn 2*, which he says looks exactly like the old calfskin heads and have a mellow, round sound.

He uses a Slingerland stick, which he designed and says is comparable to a 5A.

"A lot of people feel that they need a heavier stick to get a bigger sound, but that's not necessary. The work comes from the player and if you get a good middle weight stick, then the rest has got to come from you."

His cymbals are all Zildjian and typically, he uses a 20" pang cymbal on the right of the right bass drum, an 18" or 19" on the left of the left bass drum, with four rivets. Underneath one of the crash cymbals on the right, he has a 22" swish cymbal. On stands on either side, he uses an 18" medium crash and then 14" hi-hats. More recently, he has been using the *Quick Beats*, because, as he explains, "The bottom cymbal has four holes about 1/2 inch around the perimeter so that when you utilize the foot cymbal with your foot, you always hear a chic sound and you don't get that airlock initially."

Bellson is far from a traditionalist, in that he is open to and willing to experiment with anything.

"I think the electronic equipment is marvellous, but I think we're still in the infancy stage as far as drums are concerned. *Syndrum* is a marvellous invention, but I think with the electric drum set, so far, we haven't really come to it yet. I think *Syndrum* has come the closest, but I feel that in the coming years, we're going to see a lot of interesting things happen, and when they do get it together, it's bound to be very good.

"I always change. I don't like to keep doing the same thing. I do that with my playing. I like to forge ahead. Sure,

continued on pg. 92

THE AMAZING BĀtom

by Clyde Lucas



THIS IS ALL YOU NEED CARRY TO YOUR NEXT GIG



THIS IS ALL YOU NEED CARRY TO YOUR NEXT GIG

For your FREE 7", 45 record, demonstrating this New and Exciting concept in drumming, send your name and address with your check or Money Order for \$2.00 (to cover postage and handling) to: Clyde Lucas, 189-30 116th Avenue, St. Albans, New York 11412.

CLYDE LUCAS - has played with Wild Bill Davis, toured Japan with Jr. Mance, worked briefly with Count Basie and is currently working with Jonah Jones. Clyde also heads his own Jazz-Rock group, the "Positive Light" which has an album soon to be released.

to resonate, not only are the fittings eliminated but the tensions they place on the shell are also gone.


DON'S OTHER IDEAS

As well as his latest (and most revolutionary) invention, Don Sleishman has invented a twin pedal for bass drums, and recently designed a pedal which can be used solo or as a double pedal, with an optional positioning for the single mode. (See photos.)

He has also designed a complete accessory system for the SSS drum kit, which features simple, one-setting fittings for highly functional use. One of the accessories he has refined is the bass drum spurs: the standard spurs have one 'leg' while Don's version is a double-legged spur, with the extra feature of self-leveling.

At the age of 19, Don was working as a cash register repairman, and was annoyed at the simple inking device which had to be used laboriously. Using the workshop facilities, he made up a little gadget which greatly simplified the procedure, saving hundreds of hours of time—and heaps of money. He was rewarded with a plaque and \$25, plus a trip to Sydney. Today, every cash register technician uses the device. But Don has learned that inventions need to be safeguarded.

... our David shows the closest we come to mass production ... our 'T' shirt! Burgundy & Orange on Beige ... MO \$6.95 includes post. etc.



... HANDCRAFTED TO ORDER ...

For the drummer who demands more of his instrument than anything else he owns!

Colors (80) ... Sizes galore ... a warmth and feeling that must be experienced.

Milestone Percussion
9771 Pinewell Cres.
Richmond, BC, Canada
(604) 273-0611



TERRY CLARKE

Improve your technique with
"FAST HANDS for Drummers"
Send check or M.O. for \$5.50 to
John Bock Drum Studio, Hillview
Place, Elmsford, N.Y. 10523

DRUMMERS: The book that revolutionized drumming: Volume I Advanced Techniques for The Modern Drummer by Jim Chapin. \$7.00 ppd. in USA, outside USA add \$1.00 shipping handling International money order Volume II reprinted soon list price \$50.00 Dealer inquiries welcome James F. Chapin Publisher 50 Morningside Drive New York, NY 10025

MUSIC DEALERS

CHARLES SCIBETTA'S DRUMMER'S CHART BOOK is available for resale at 80% off list (Post Paid anywhere) Direct correspondence to:
CHARLES SCIBETTA, LAKE RD. SALIS
BURY MILLS, NY 12577 (914) 496-4632

**ART & SCIENCE OF
DRUMMING AS TAUGHT
by ARMAND SANTARELLI**
(Co-Author of "Rudimental Jazz" w/ Joe Morello)
ALL PHASES
Also Techniques for Higher Degree Technique Final
System and Musical Drumming
HOME: 1-609-822-9577 OFFICE: (215) 567-2869
VENTNOR, N.J. Phila.

Feel rhythm tech.



This is the Rhythm Tech Tambourine. Its unique patented design is engineered for maximum control and ease of play. The improved physics of this design are further enhanced by an integrated cushion grip. The result of this forward concept is a beautifully designed instrument of unparalleled response, guaranteed to increase the technique and endurance of the player.

endorsed by:

Rubens Bassine	Chet McCracken	Jeff Porcaro
David Friedman	Jerry Marotta	Ted Templeman
Steve Gadd	Ricky Marotta	Fred White
Ralph McDonald	Andy Newmark	Lenny White

We are proud of our product and have spared no expense in the realization of our initial concept: to refine and redefine the tambourine. In your hand our achievement speaks for itself.

Distributed by: **C. MEISEL MUSIC CO.**
2332 Morris Ave. 204 Artesia Blvd.
Union, N.J. 07083 Torrance, Calif. 90504
201-688-8500 213-321-1155

RhythmTech

GID: continued from pg. 25

Dizzy Gillespie, Charlie Parker, Gene Ammons, Fats Navarro, Miles Davis and singer Sarah Vaughan. Blakey was a featured sideman with the Buddy DeFranco quartet from 1951 to 1953 and in 1955 formed the first of his many Jazz Messengers which have since become virtual launching pads for numerous, young jazz players. Kenny Dorham, Lee Morgan, Jackie McClean, Donald Byrd, Bobby Timmons, Wayne Shorter and Horace Silver were all at one time Jazz Messengers.

Art Blakey's style, in essence, has always been explosive, overwhelmingly swinging and heavily injected with West African flavor. Long noted for his powerful drive and rock steady time, Blakey made his mark as one of the great ensemble burners of all time. The strong, relentless hi-hat, reinforced with snare head and rim shots on two and four, combined with energetic explosions which would propel his soloists to greater heights have all become highly distinguishable Blakey trademarks. A unique stylist, in the true sense of the word, Blakey has had few, if any equals in the hard bop idiom.

Jazz drumming continued to make great progress in the late fifties. Many drummers formed their own groups and recorded under their own names. Some of the most memorable were Blakey's *Orgy in Rhythm* with eight drummers playing everything from timpani to tree logs; *Drum Suite*, with Osie and Gus Johnson, and Don Lamond; *Son of Drum Suite*, featuring Lamond, Louis Hayes, Mel Lewis, Jimmy Cobb and Charlie Persip, and of course the infamous Rich/Krupa and Rich/Roach battles. The cool school maintained its maturing process on the west coast while many hard boppers continued to be influenced by the ever popular Art Blakey. One of the most important was Philly Joe Jones.

Jones' emotionally charged drumming was the perfect combination of Blakey's unquenchable fire, Catlett's melodiousness and Roach's subtlety. A widely known and active jazz player in

continued on pg. 80

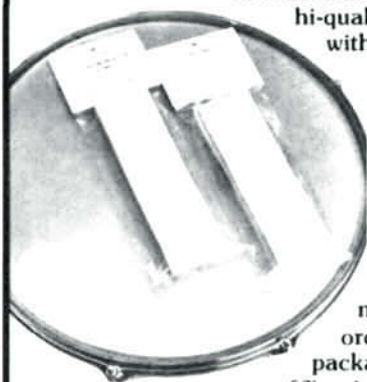
Control Your Drum Sound with MUFLET®

MUFLET® is excellent for studio use where minimum drum ring is critical. When "presence" is required for stage work, Muflet can be used to achieve the exact amount of muffling desired. Whichever sound you like from "bright to dead," you have complete control.

Muflet never presses on the drum head. When a head is struck, the Muflet works 180° out of phase with the head to muffle without dampening.

One package contains more than enough Muflet to muffle a standard drum set—four feet of hi-quality felt, 2¼ inches wide, with a ¾ inch adhesive strip on each edge and a peel-off cover. Each package contains complete instructions and suggested lengths to muffle each drum.

Send \$5.95 per package, and we pay the shipping. Dealers may take full mark when ordering a display with 13 packages. (Calif. residents add 6% sales tax.)



ELEK-TREK USA

2454-G East Fender Ave.
Fullerton, CA 92631
(714) 773-0551

There's no difference in the quality...



...and the highest
quality leather cases
for your equipment comes from

**Reunion
Blues**

For a complete catalog
& dealer list send one dollar to

475 Valencia St., S.F., CA 94103

NEW! DRUMSTICK NECKLACES

Attractive gold plated 2 5/8" long drumsticks. Each necklace comes with a fine quality 24" chain in a pro-mark plastic case.

NG-1

Send Check or Money Order for \$13.95
(Massachusetts residents add 70¢ state tax)
or charge your Mastercard or Visa—send
card number and expiration date.

CARL FISCHER OF BOSTON
156 BOYLSTON STREET, BOSTON, MA 02116
Allow 4-6 weeks for delivery

Announcing the Opening of

PIT

Percussion Institute of Technology

in Hollywood, California

A New Vocational Training School for Career Minded Drummers

(Located at the Famous GIT—Guitar Institute of Technology)

- Directed by Joe Porcaro and Ralph Humphrey
- Top Name Visiting Faculty
- LA's Best Teaching Staff
- High Energy Learning Environment
- Career Oriented Curriculum
- Intensive "Hands On" Training
- 1 Full Year—5 Days A Week—5 to 10 Hours A Day
- Continuous Playing Opportunities with GIT & PIT Guitar, Bass & Big Band Players
- Recording Studio Experience

Training Starts Twice A Year in September and March

Applications now being accepted—write or call for more information to:

PIT

6757 Hollywood Boulevard, Hollywood, CA 90028
(213) 462-1384

RESONANT DRUM STICKS

The Finest Drum Sticks Made

HICKORY

HAND ASSEMBLED

INSET COLOR DYED

TONE MATCHED

They feel so good! The gum rubber grip that sits flush with the stick, makes you **KNOW** you're not going to drop your sticks, and you feel confident and secure... like you can play better... and you do!

You will **SOUND, FEEL and PLAY BETTER THAN YOU EVER HAVE.**

Try them and see.

Available in 7A, 5A, 5B Nylon tip

Also 2B with wood tip

Send \$7.00 plus \$1.00 Postage & Handling.
Please give color choice.

RESONANT DRUM STICKS

1022 WEST 210th STREET
TORRANCE, CA 90502

Latin Per. continued from pg. 72

of the difference in height. My drum is shorter so we brought it up in height to a more popular one of 30". We have a new design of Bata drums. We have never made Bata drums in any great quantities and even to date we are producing them in small quantities. They're difficult to make, they're expensive, they have two sets of hardware, because they are double ended drums. There are not that many people who play them.

KL: Of all your products, which has been the most successful?

MC: I don't know. We really have a diversified catalog. Because of the diversity of our products, it's hard to pinpoint which has been the most successful. We're constantly adding, we try to maintain a versatile catalog and not one that's stale. The conga was the first to catch hold in the outside market. The timbales was the last of the major Latin instruments but now we are selling an awful lot of timbales.

KL: What do you think makes Latin Percussion different from other companies?

MC: Me.

KL: Why?

MC: Because I am committed to being the best in my field. I progressively pursue that ideal in every waking moment. I am always involved in my business. I have no other life but my business. I am totally committed and I happen to like the music my product serves. Genuinely like it. I'm 41 years old and I still play records all the time. I always listen to music. It's what makes the difference. There's no other drum company owner like me. I say this with arrogance but also with confidence because I know I'm right. I meet with the industry, and that's why I don't hang with the industry. It's why I choose not to attend shows like the NAMM show because sometimes I'm not that polite. I haven't the patience for business people. And that's been my curse. I have patience with Latinos. I'm very weak with Puerto Ricans. They wrap me around their fingers and are always making me do things I don't want to do. Like getting involved in projects that are artist motivated rather than producer or public motivated. But these indiscretions are helpful in creating a company of caring, feeling and sensitivity toward percussive need. It's a gift I've developed to be aware of what fits into different types of music. What could work. Having the courage to pursue it in spite of people sometimes laughing at me. I've had the last laugh. I know damn well that I have and I'm not finished.



GJD: continued from pg. 79

Philadelphia during the forties, Jones did not achieve great public acclaim until he became a member of Miles Davis' band from 1952-58. During this period Philly Joe's hard drive, explosive solos and delicate cymbal work literally influenced a generation of younger drummers leaving a significant mark on the music of the sixties as well. More than any other player, Philly Joe Jones was perhaps the strongest link in the chain between Roach and Blakey, and the Elvin Jones/Tony Williams school which was close at hand.



Copyright © 1979 by BENDOR MUSIC, INC.
Enclave, N.Y. 14042. Used by Permission.

In the concluding segment of our historical perspective on the Great Jazz Drummers, we'll look at the evolution of the instrument from the sixties to the present, and examine the important players who shaped the process; the polyrhythmic concepts of Elvin Jones, the astounding technical ability of Joe Morello, the modernistic approach of Tony Williams, and the "avant-garde" players. We'll also take an in-depth view of the jazz/rock fusion which pervaded the music scene from the late sixties to the present, and drummers Danny Seraphine, Bobby Columby, Lenny White, Billy Cobham and Steve Gadd—the great players at the forefront of the movement. ^

RUSH... **Powered by Neil Peart and Tama.**



Hear Rush's Permanent Wave or better yet see Rush live and experience the power of Neil Peart and his Tama drums. Then see your authorized Tama dealer and feel what it's like to be Tama powered yourself.



"The Strongest Name In Drums"

Send \$2.00 for a full-color Tama drum catalog to: **TAMA Dept. M.D.**

P.O. Box 469, Bensalem, PA 19020.
327 Broadway, Idaho Falls, ID 83401.
In Canada: 6355 Park Ave., Montreal, P.Q. H2V5H5

DRUM MARKET

FOR SALE

THE ULTIMATE IN DRUM STICKS: TWO 2" BEAUTIFUL HEAVY SOLID STERLING SILVER DRUM STICKS ON 18" STERLING SILVER CHAIN. A TRADE MARK OF FAMOUS DRUMMERS. SATISFACTION GUARANTEED. ONLY \$35.00. ADD \$1.00 POSTAGE, HANDLING. \$2.00 OUTSIDE U.S. JACK STEIN, 21 OLD MILL ROAD, BALDWIN, NY 11510.

EAMES HAND MADE MASTERTONE DRUM SHELLS—Two complete lines of ply shells—one of 9 ply (3/8") for the lighter acoustic playing and one of 12 ply (1/2") for heavy power projection.

EAMES MASTER MODEL SNARE DRUM SHELL—a 15 ply hand crafted instrument constructed for the maximum projection and durability in a Wood Snare Shell. All Shells are available unfinished, or in Natural Wood glosses or oils. Eames Drum Co., 229 Hamilton St., Saugus, Mass. 01906 (617) 233-1404.

SPEAKER SYSTEMS for the cabinet constructor. Save big bucks by building your own enclosures and get BETTER SOUND QUALITY than conventional name-brand systems. We specialize in 3 way-biamped systems . . . nothing touches 'em! Also quality individual speakers. Catalog Free! ASHELFORD SOUND, 2646 Garfield, Lincoln, Nebraska 68502.

ATTENTION COLLECTORS—Ludwig-Leedy Knob Control Snare Drum—Rare—in excellent condition. WHITE PEARL. Dan Fusco, 2400 Oneida Street, Utica, NY 13501. 315-797-2605.

SLOBEAT SATELLITE TOM TOMS: Customize your drumset with clear, seamless acrylic toms from Mike Slobeat. Handmade from finest materials. 6", 8", 10", 12" diameters. Assorted lengths. Outstanding resonance. Perfect projection. Compatible with any color pattern. Easily portable. Reasonable prices. Buy only the drums You need to perfect your sound. For color brochure send 15¢ Stamp to: MIKE SLOBEAT, 5712 WARING AVE., LOS ANGELES, CA 90038.

PERCUSSION PRODUCTS FROM MIKE SLOBEAT: SLO-SHINE CYMBAL CLEANER. A non abrasive powder that effortlessly cleans and shines your cymbals. 6 oz. cleans 10-12 cymbals. \$3.50 Pp.—SLOBEAT SUPER BASS DRUM BEATER. For drummers who need more sound from their bass drum. Molded urethane mallet packs a gut wrenching punch. Bend resistant rod. \$7.99 Pp. ALL SLOBEAT PRODUCTS UNCONDITIONALLY GUARANTEED. Mike Slobeat, 5712 Waring Ave., Los Angeles, CA 90038.

Anything to sell or trade? Looking to buy? A service to offer? Advertise it in **DRUM MARKET**, read by drummers nationwide. Rate—40¢ per word. 80 words maximum. Payment must accompany order. Mail your ad with remittance to MD, c/o Drum Market, 1000 Clifton Ave., Clifton, N.J. 07013.

HICKORY, PLASTIC TIPS, DRUM STICKS, 3 PAIRS \$5.95. SIZES:—JAZZ, COMBO, 5A, 7A. LIMITED SUPPLY!! GIANT 32" DRUM STICKS FOR STUDIO, DEN, ETC. \$10.95 PAIR. BRUNO, BOX 50, MILFORD, MA 01757.

STUDIO CLICK TRACK SYSTEM. A specially designed portable metronome featuring amplifier input, battery—AC adaptor, LED-Display, and HEADPHONE JACK, a feature omitted on competitive units. Haven't you waited long enough? Send \$29.95 + \$2.00 for postage & handling to: TIME-CHECK, 40 BROOME ST., N. BABYLON, NY 11703. Become a MASTER TIME KEEPER.

STUDY MATERIALS

A Volume of Instruction for the Drum Set is an advanced set method. It was written and designed for the good drummer who wants to get better. It has five different sections, each showing a different form of imagination and co-ordination. Send \$4.95 + .60 cents for postage to: STEVE FAULKNER, 1565 ROBB ST., LAKEWOOD, CO. 80215.

MUST FOR DRUMMERS! "DRUM CONTROL WITH SIXTEENTH NOTES". A book recommended by the tops, like Jim Chapin! Technique; ideas; strength; solos; and imagination around the drums will be improved one hundred percent. Send \$4.95 to: Dennis F. Venuti, 1212 Mollbore Terrace, Philadelphia, PA 19148. Check or M.O.

DRUMMERS! Want more of the spotlight? My pamphlet shows you how to build your own drum riser for under \$100. Plans include detailed drawings. Send \$3.00 to Bishop McLeod, 312 N. Kansas, DeLand, Florida 32720.

"4-Way Rock" by Eugene Morin. An advanced 4-Way coordination drum method book using basic and advanced rock rhythms as the foundation. Price: Book—\$4.50, Corresponding Cassette—\$5.50 Both—\$8.95. 4-Way Rock, P.O. Box 521, Cornwall, Ontario, CANADA K6H-5T2.

TONY CASELLI, (NORTHWESTERN UNIVERSITY STAFF). ROCK DRUMS OFF THE RECORD, 96 pages. Transcribed funk beats & solos. Learn from Gadd, Garibaldi, Guerin, Mason, many others. Book alone \$8.50. Optional 3-hour cassettes \$16.95. Total \$25.45. FUNKTIONAL ROCK VOL. I & II. Thousands of rock patterns. \$4.00 each. JOBBING-DATE HANDBOOK, 75 rhythms (Disco to Greek). Book alone \$5.00. Optional 2-hour cassette \$10.00. .50 postage per item, (outside U.S.A. \$1.00) TONY CASELLI PUBLICATIONS, 79 E. WILDWOOD DR., BARRINGTON, IL 60010 (312) 526-5123.

LOUIE BELLSON SAYS: "A great book! I'll buy the first copy and woodshed it." Get your copy of "DOUBLED RUM" A DOUBLE BASS DRUM TEXT by Bill Meligari! Try this original method and improve your coordination whether or not you play double bass! For beginners to advanced. Send \$6.50 to Bill Meligari, 16 Railroad Ave., Wayne, NJ 07470.

Tired of hearing the same old canned drumming? Does everybody solo BUT the drummer? Does it always have to be the same drummers on records? NO!!! INTRODUCING—KEITH KARNAKY—SOLO—A record of drumset and percussion solos—for the seriously creative percussionist only. Send a M.O. for \$3.00 + \$1.00 handling to CREATIVE RECORDS OF HOUSTON, 1511 W. ALABAMA, HOUSTON, TEXAS 77098.

IT'S HERE—THE COMPLETE DRUM TUNING MANUAL. Tuning tips for rock, jazz, big band, etc. Send \$6.50 to Percussion Services, P.O. Box 448, Milpitas, CA 95035 (Outside U.S. add \$2)

TUNE DRUMS: *Three Easy Steps To . . . Professional Tuning & Playing Cylindrical Drums* (8 pages). Formula for finding the best Equal Tempered Scale (piano) note, for any cylindrical drum, via the cubic volume. Contains sample drum sizes and their appropriate notes. Send to Mark Lewis, 114 W. 1st St., Charlotte, Michigan 48813. *Single copy*—\$3.95 plus .50¢ postage and handling for U.S.A. and Canada. \$1.00 P & H where foreign country rates apply. For lots—ask for price sheet.

LEARN TO SIGHTREAD MUSIC. Help your career and improve your playing. AN INVALUABLE STUDY AID for the serious drummer. Receive over 650 Rhythmic Figures, (all the figures you will see in the studio or on the job). Complete with detailed instructions of proven practice methods. GET YOUR READING CHOPS UP. Be ready when your opportunity arises. Send \$6.50 to: Robert Kline Music Publications, 4637 Franklin Ave., Los Angeles, CA 90027. Dealer inquiries available.

"THE ESSENTIALS OF COUNTRY DRUMMING"—includes Swing, Shuffle, Ballad, much more. \$3. postpaid U.S. only. Thomas Frederick, 2976 Dead Indian Rd., Ashland, OR 97520.

"THE ART OF ROCK DRUMMING" by CHUCK KERRIGAN (Student of Alan Dawson; Berklee alumnus). ROY BURNS: "CHUCK'S BOOK IS A REAL CHALLENGE TO ANY DRUMMER." * Unique * Systematic * Thorough * Progressive * Musical * Exercises in Ambidexterity * Double-Bass Exercises * Jazz-Rock * Funk * Disco * Etc. * Simple to Complex * LOUIE BELLSON: ". . . REALLY A GOOD BOOK—CONGRATULATIONS . . .

WELL THOUGHT-OUT . . . VERY DEMANDING." * RECOMMENDED BY JIM CHAPIN!
* Send \$5.50 to Chuck Kerrigan, 221 Emerald Street, Johnstown, PA 15902 (PA res. add 6% sales tax) * Dealer Inquiries Welcome!

DAVE JOHNSON is NOW offering Advanced studies, for the "Jazz" and "Rock" Drummer, in Private, Personal Lessons, . . . "THRU THE MAIL." These studies include the underlying concepts necessary to develop your creative abilities. For FREE INFORMATION, WRITE: DAVE JOHNSON, THE NEWTOWN SCHOOL OF MUSIC, P.O. BOX 145, NEWTOWN, PA 18940.

LEARN TO "SIGHT-READ" DRUMCHARTS . . . "THRU THE MAIL," FOR FREE INFORMATION, WRITE: DAVE JOHNSON, THE NEWTOWN SCHOOL OF MUSIC, P.O. BOX 145, NEWTOWN, PA 18940.

SERIOUS ABOUT DRUMS? Books and tapes that come alive and expose you to the direction of the 80's. You owe it to yourself to check out these books by Chet Doboe at your local dealer: THE FUNK DRUMMING WORKBOOK: THE FUNK DRUMMING IDEA SERIES BOOK 1 AND BOOK 2; A PRACTICAL APPROACH TO THE BASICS OF ROCK DRUMMING: THE ROCK DRUMMING WORKBOOK. For free 1980 catalog, write: 427 Uniondale Ave., Uniondale, NY 11553

THE FUNK DRUMMING WORKBOOK By CHET DOBOE—Develop your style in contemporary Funk Drumming by using ideas and concepts of today's leading fusion artists. A

UNIQUE BOOK FOR THE CREATIVE DRUMMER! Enclose \$6 plus 75¢ for postage & handling; Outside U.S.A., send \$2 for postage. Send check or M.O. to—Chet Doboe, 427 Uniondale Ave., Uniondale, NY 11553.

LEARN TO CREATIVELY USE FLAMS! Enhance any drum break or pattern, adding a new dimension to your drumming. This new book, "PERFECTING THE FLAM", gives tips on execution, builds technique through special exercises and practice patterns, and gives many application ideas involving drum breaks. A must for drummers looking to expand skills. Send \$5.00 + .50 postage to PRO-CUSSIVE TECHNIQUES, Box 662A, Lewes, Del. 19958.

LOOKING FOR AN EFFECTIVE SPEED AND ENDURANCE BUILDING PROGRAM THAT REALLY WORKS? Try the "SPEED/CONTROL DEVELOPER". This book utilizes 25 unique developer charts. Each rapidly and systematically builds a specific skill, in challenging increments. Also excellent for developing: Strength, Weak Left Hand, Sense of Tempo, Dexterity, Patterns, Rudiments. Send \$5.50 + .50 postage to PRO-CUSSIVE TECHNIQUES, Box 662A, Lewes, Del. 19958. Act Now, Improve Your Drumming Today!

"Quadrigrp For Drums" Revolutionary technique of the 80's. This innovative 4 drumstick method will improve the facility and sound of all drummers playing all styles of music. Quadrigrp creates a new playing experience for right and left handed drummers alike. In-

struction comes complete with cassette, photographs, patterns, and exercises. Send \$15.00 Postage Paid. Michael Welch, 311 E. Amelia, Orlando, FL 32801. 305-423-4778.

"The 26 Rudiments of Drumming" Learn these fundamentals with easy instruction on cassette. A lifetime educational value for all serious drummers and teachers. Vol 1, Vol 2, \$7.00 each. Michael Welch, 311 E. Amelia, Orlando, FL 32801 (305-423-4778). Dealer inquiries welcome.

INSTRUCTION

ATTENTION DRUMMERS: When in New York study with Stix Nickson, teaching total percussion and creative improvisation. Beg.-Adv. (212) 677-8336.

R.P. DRUM STUDIOS: If in Boston or N.Y.C., study with ROBERTO PETACCIA (formerly with the Mark-Almond Band, currently with Maynard Ferguson). Extensive teaching in all areas, with emphasis on *LATIN*, *FUNK* and *FUSION*. Call (617) 353-1355 or (212) 362-3307 and leave message.

ATTENTION DRUMMERS!! Specialized studies on Progressive Fusion and Rock Drumming. Covering complete methods, and theme developments on Cobham, White, Williams, Palmer, Bonham, Bruford. . . . Studies covering: Developing ideas creatively; understanding theme potential; motifs; constructing

continued on pg. 85

Who's the biggest name behind the big names?



Premier and Harvey Mason.

THE PREMIER DRUM CO. LTD., LEICESTER, ENGLAND.

HAVE YOU HEARD?

DEADRINGER™:

- * TOTALLY ELIMINATES UPPER HARMONIC DRUMHEAD RING. (THE TIN CAN SOUND.)
- * PRODUCES A PITCH BEND AND PURE TONE - FOR TODAY'S STUDIO SOUND.
- * WILL TAKE IT. (3M ADHESIVE WITHSTANDS EXTREME TEMPERATURE CHANGE, SHOCK, AND VIBRATION.)
- * IS EASY TO INSTALL.
- * LOOKS GREAT (NO MORE PILLOWS, PADS OR HARDWARE)

THESE PEOPLE HAVE!

BILLY COBHAM

JOHN "WILLIE" WILCOX
—UTOPIA—

JOHN PANOZZO
—STYX—

STEVE HUSTON
—HEAD EAST—

MICHAEL HUEY
—BLUE STEEL—

JAMES BRADLEY JR.
—CHUCK MANGIONE—

TONY "T BIRD" LEWIS
—GEORGE BENSON—

JONATHAN P. MOFFETT
—THE JACKSONS—

MIKE NEFF
—THE HOUNDS—

ROBERTO PETACCIA
—MAYNARD FERGUSON—

WAYNE WES JOHNSON

JOSEPH MC GARRY
—INFINITY—

ORVILLE "BIG O" GUINN
—THE REVIVAL BROTHERS BAND—

LONG VIEW FARM
—NORTH BROOKFIELD, MASS.—

UNIVERSAL RECORDING
—CHICAGO, ILLINOIS—

ASK FOR DEADRINGER™
AT YOUR LOCAL DEALER

SILVER STREET
INCORPORATED

P. O. BOX 1927
ELKHART, IN 46515
(219) 262-2566

DEADRINGER
DEADRINGER
DEADRINGER
DEADRINGER
DEADRINGER
DEADRINGER
DEADRINGER
DEADRINGER
DEADRINGER
DEADRINGER

DEADRINGER™ IS A TRADEMARK OF SILVER STREET INCORPORATED

strong solos; Funk approaches; oddtime; poly-rhythms; finger control; record transcriptions. My material will establish strong technique and give you many ideas. Free introductory lesson. \$10.00 1 hr. JEFF, 516-681-9556/938-3877.

"DAVE JOHNSON TEACHES DRUMS": Advanced studies for the "Jazz" and "Rock" Drummer. "Sight-Reading Techniques," Poly-rhythmic Independence, "Improvisation," "Rhythmic Flow and Time," "Developing a Personal Style," "And More. For further information or a "Free Interview," call DAVE JOHNSON at: THE NEWTOWN SCHOOL OF MUSIC, 120 South State Street, Newtown, PA 18940 (215) 968-2333. Philadelphia, PA area call (215) 673-3105.

CHET DOBOE DRUM SCHOOL—if you're into Funk, Fusion, Rock, Jazz, New Wave or Reggae, get your thing together at the set using recordings and drum charts. You will develop your musical ability by constantly relating what you learn to recorded music. For a career in drumming—the ultimate in preparation! (516) 483-7193; 427 Uniondale Ave., Uniondale, NY 11553.

CHEECH IERO—Drum Lessons. Study with the drummer who has become the very pulse of the industry. Learn from his experience with all the Top Drummers. Call 201-759-4545.

LOUIE BELLSON-ROY BURNS BOTH RECOMMEND: FORREST CLARK, PERCUSSION & TIMPANI TEACHER, ORANGE COUNTY, CALIFORNIA (714) 839-9294.



Who gives PM their RPM?



Premier and Carl Palmer.

THE PREMIER DRUM CO. LTD., LEICESTER, ENGLAND.

Pedals in Perspective: Part 1

by
Bob Saydlowski, Jr.

LUDWIG 201 SPEED KING

The world-famous *Speed King* was first introduced in 1937, and has come to be the "old standard." A one-piece cast footboard with reversible heel plate and heel grip on one side allows it to also be a split footboard pedal. The pedal relies on two enclosed compression springs for its action. Spring tension is adjustable with a screwdriver fitting into slotted screws underneath the pedal, which from the playing position, is not very convenient. The pedal must be fully removed from the drum hoop to adjust spring tension. It has a 3/8" pressed metal connecting link that is easily replaceable if need be. The link is perhaps the strongest part of the pedal; so strong in fact, in a rare incident, I've seen it break its own retaining pins, or at least pull them out. The footboard connects to the frame using a stretch plate hooking into a slot at the base of the framework. The pedal clamps to the drum hoop via a wing screw and claw plate at the base. I find this a bit unnerving, as you have to get down on your knees to secure the pedal to the bass drum. The old *Speed Kings* came with a rubber skid pad adhered to the underside of the stretch plate; the new ones do not. However, the Ludwig parts catalog indicates that the skid pad is still available separately (very useful on slippery floors)!

Some drummers have asked to have the *Speed King* beefed up to 1980 proportions; wider and thicker footboard, fatter posts, spurs, etc., but if that ever came about, the *Speed King* just wouldn't be the old tried and true *Speed King*. A leather or Lexan strap could possibly solve some of the problems which may result from the strength of the metal linkage, but the link would be weaker, and the action of the pedal wouldn't be the same. Then there is the "*Speed King* squeak". From experience I've noticed that after a long period of time following break-in, the pedal will begin to squeak at the rocker joints. I have found no long term preventives against this.

There are no other adjustments besides spring tension and beater height, yet the pedal has one of the best feels of any drum pedal on the market. The ball bearing rocker makes for very smooth, responsive action. Discounting some of the minor mechanical problems that could possibly pop up the *Speed King* is still a highly efficient pedal. The action

always feels natural, and its 43 years of production speaks for itself. RETAIL PRICE: \$84.00.

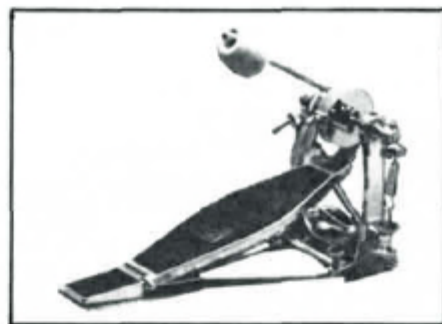


SONOR Z5317

The Z5317 is Sonor's least expensive drum pedal, manufactured in West Germany. It has a single expansion spring adjustable near the base of the frame with two threaded large washers much like the top of a hi-hat clutch. The bottom washer adjusts the spring; the top washer comes down to meet it at a protruding plate locking in the tension setting. Sonor had the foresight to include three extra springs of different strengths to satisfy different players' tastes. The Z5317 has a split footboard inset with ribbed rubber (sort of like some auto floor mats). It's very hard to slip off this pedal. Included at the top of the footboard is a fat, inverted "U" hook which serves as a toe-stop. It's not adjustable, but can be removed completely. The heel section has a skid pad underneath also set with the same ribbed rubber as the footboard. Mating of heel to frame is accomplished with two curved flexible metal rods fitting into holes at the frame base. Beater linkage is a thick strap made of industrial fiber punched with a hole surrounded by a metal eyelet. The strap wraps around a pivot pin at the footboard. It's then doubled to itself, wrapping a large disc joined to the cam axle. Vertical footboard angle can be adjusted by locating the strap's eyelet hole and slot screw into any one of six holes on the disc. And the strap is very easily replaceable. The Z5317 comes with a conical felt beater set with a slotted screw and adjustable in throw by means of a ratchet moving on one side of the cam axle disc. Pedal posts are chrome-plated with roller bearing action. At the base of each post is a sprung spur. Half-way down the left post is a large angled

T-handle' screw which serves to clamp the pedal in place by screwing down on a sprung metal bar, the most convenient clamp method of any of the pedals reviewed in this *Close-Up*.

Directly out of the box, the spring already fitted to the pedal had a somewhat alien feel. But Sonor's thoughtfulness in including other strength springs made it easy to get to my favorite tension. The overall action is very smooth. I don't really like the conical beater, but this can be changed as the accepting hole will take other beater stems. The Z5317 is a beautifully engineered pedal. Lots of chrome-plating makes this drum pedal look as good as it plays. Adjustments are so varied that the Sonor Z5317 can meet anyone's needs. The quality warrants it being near the top of the general drum pedal price line. RETAIL PRICE: \$142.50.



TAMA 6755 KING BEAT

The *King Beat* from Japan is the current top-of-the-line drum pedal for Tama. It has a split footboard which is slightly curved, and has a non-adjustable toe stop. At the base of the heel plate is a screw-adjusting hard rubber circular pad. By rotating the pad disc on its screw, the heel plate can be elevated giving a slight change to the footboard angle. The *King Beat* has a large, square, cast single post in which is enclosed a compression spring. Compression tension is adjustable at the bottom of the post by turning the large slotted cap with the screwdriver provided. The pedal must be removed from the drum to work this cap. The cap can also be adjusted by hand, but this is difficult from the playing position, and won't turn very easily. Notched into the side of the post are three "memory-marks" used as adjustment reference points if you like. The pedal can collapse on a hinge at the middle of the heel-to-frame link bar, enabling it to fit into a trap case. The felt

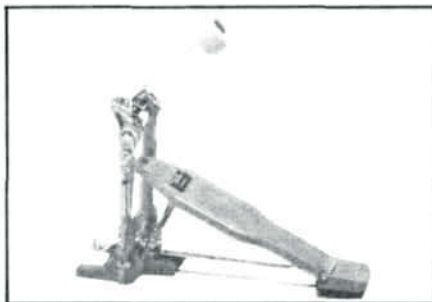
beater's angle is adjustable via a ratchet cam, with many positions of stroke available. Beater height is adjusted by means of a large wing screw and eye bolt. The beater linkage connecting to the footboard is 5/8" metal strap, removable at the footboard, but pinned in place around the top rocker arm. The *King Beat* clamps to the drum hoop by using a plate and cam lifter which when tightened with a drum key to fit your hoop



thickness, is activated by a lever at the bottom of the frame. The base of the pedal also has a pair of spring-adjust spurs.

I found the *King Beat's* action a bit stiff, necessitating a lot of foot effort to push the beater into the head, however this was at the factory set tension. I had to back off the spring tension quite a bit below the recommended "memory-marks" to get an adequate action. The physical appearance of the *King Beat* is

also quite exaggerated. Recommended to those heartily into heavy, monster hardware. RETAIL PRICE: \$90.00.



SLINGERLAND 944 YELLOW JACKET

The *Yellow Jacket* is a comparatively new pedal from Slingerland. It has a split footboard and at the bottom of the heel, a 3/8" thick rubber skid plate attached. The heel attaches to the frame via two metal rods curving into holes at the base. The connecting link is a permanently attached 5/8" metal strap. I find this disappointing. If by some chance, the strap wears or breaks, it would be very difficult to replace in a hurry. The *Yellow Jacket's* tension is adjusted by double external expansion springs stretched downward. One nice feature of this particular tension system is that each spring's tension knob has a notch cut into it, rather than the regular-type

knurled knob found on other expansion spring pedals. The notch provides for exact spring adjustment, and at the same time, locks the knob so it won't loosen up while playing. Stroke is adjustable in three positions by changing the radius of each cam. The clamp uses the common wing screw/plate, but also has a cam lever beneath it. When first set up, the wing is tightened as normal. The pedal is then clamped to the drum by moving the cam lever left to right. Slingerland was insightful enough to include both a felt and wooden beater. Beater height is adjusted by a screw cast to take a drum key. However, the beater is set somewhat off center from the footboard, and it seems like the balance of the pedal is upset. At the base of the frame beneath the posts are angled sprung spurs to help keep the pedal (and the drum) in stable position. But beware, like all other drum pedal spurs, they will dig up wood floors.

While playing, I noticed an extremely springy action—perhaps even *too* alive. But, after getting used to the *Yellow Jacket's* action, I found it to be responsive, even though at times, a little hard to keep under control. Double sprung pedals do have a somewhat "bouncy" feel to them, anyway. The *Yellow Jacket*, for the most part, is a well engineered pedal and is very sturdy. It does what it is supposed to do, looks sleek, and feels good under your foot. RETAIL PRICE: \$87.00.



Who made Genesis a revelation?



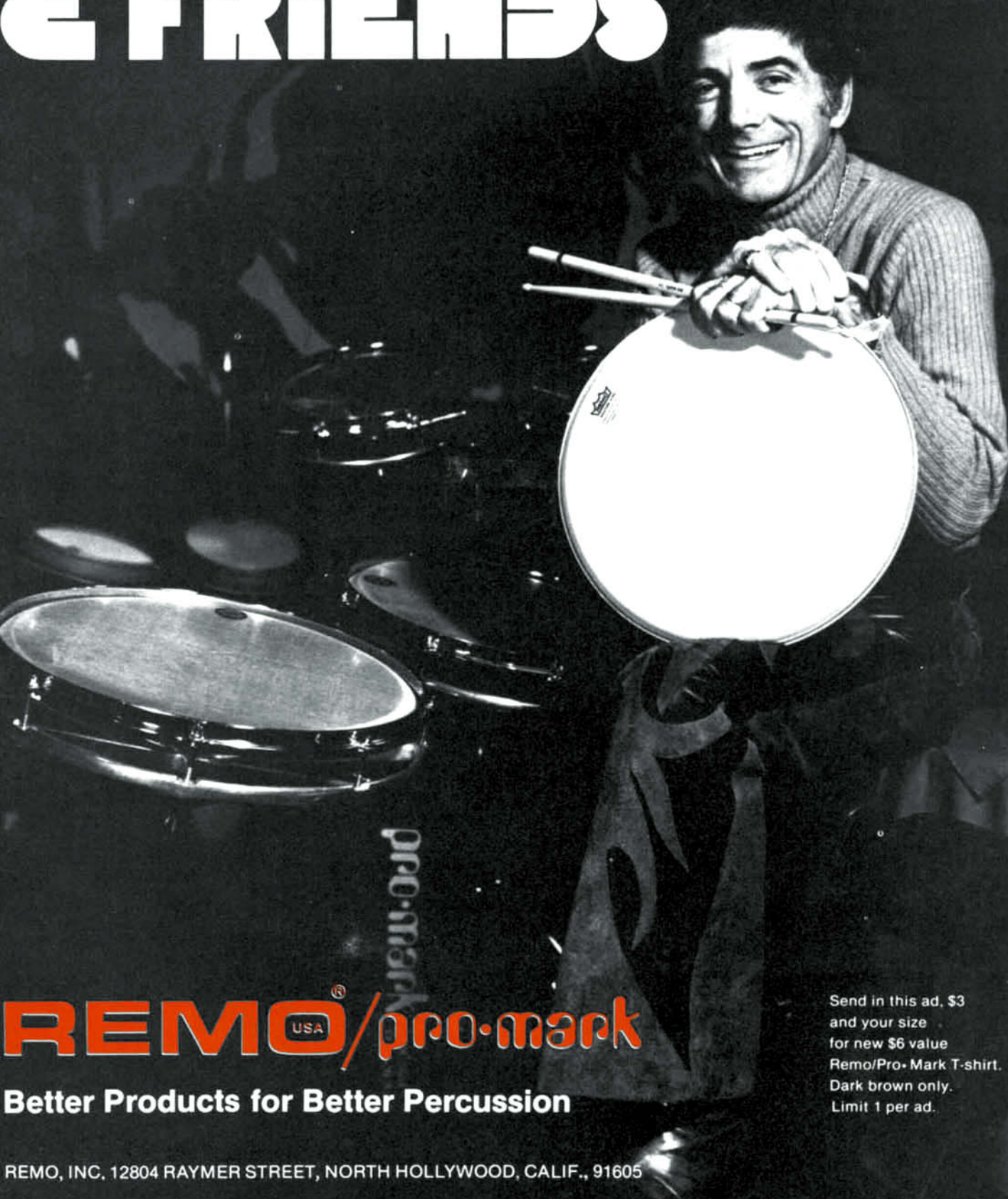
Premier and Phil Collins.

THE PREMIER DRUM CO. LTD., LEICESTER, ENGLAND.

LOUIE

BELLSON

& FRIENDS



REMO USA / **pro-mark**

Better Products for Better Percussion

Send in this ad, \$3
and your size
for new \$6 value
Remo/Pro-Mark T-shirt.
Dark brown only.
Limit 1 per ad.

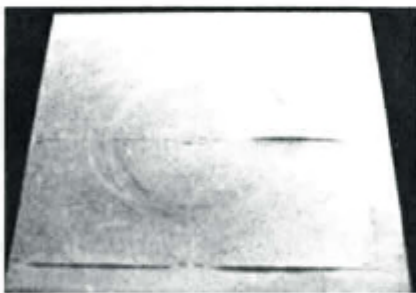
REMO, INC. 12804 RAYMER STREET, NORTH HOLLYWOOD, CALIF., 91605

The bearing edge of a snare drum examined. Note that both the edge of the drum shell (dark-colored) and the reinforcement ring (painted white) have been *beveled* to slope inwards; this minimizes friction between the edge and the drum head. The center of each *snare bed* (at 1 o'clock and 7 o'clock in the photo) is marked with a pencil line.



The actual truing process is simplicity itself (but if you are going to true the bottom edge of a snare drum, you should read the following paragraph first, then return to this one). Place the drum on the horizontal plywood board so that the out-of-true edge lies on the coarse sandpaper. Rotate the drum by hand, occasionally moving it to a fresh spot when the sandpaper becomes worn. Examine the edge of the drum periodically. **When you can see a continuous circle of unfinished wood running all the way around the drum, stop.** The edge of the drum is now true.

The board, with coarse sandpaper attached by a staple gun, is now prepared to true a drum edge. The board should be top quality, high grade *veneer* plywood.



Snare drums are a special case. You should *not* sand the bottom edge of a snare drum so vigorously that you wear through the finish on the two *snare beds* mentioned earlier; on the contrary, it is important that these beds be left intact. To understand why this is so, it may be helpful to explain the function of the beds. Originally, snare drums were equipped with catgut rather than wire snares; the catgut strands ran the full diameter of the bottom head, starting at the snare-release assembly and ending at the butt-plate on the other side of the drum. To prevent the snare-strands from "choking" the head at the point where they met the edge of the drum, shallow indentations (the snare beds) were cut into that edge. Today, very few drummers employ gut snares (though many snare-release assemblies are still made with 10 or 12 small holes to accommodate individual snare strands). It is even arguable that, given the overwhelming use of either wire snares suspended at both ends by string, or the various "super-sensitive"-style snares that extend in a straight path beyond the shell, snare beds are now an anachronism and unnecessary, perhaps. But as yet this is an untested hypothesis, and I don't recommend sacrificing your snare drum in the hope of upholding or refuting it. Better to leave the acoustical research to those more able to support it and stick with the tried and true. In other words: Watch out for those snare beds!

Having turned your drum on the coarse sandpaper until unfinished wood has been exposed along the entire edge, reverse your board and rotate the drum on the fine sandpaper several times to make it smooth.

Turning the drum on the sandpaper to make it true.



The next-to-last step is the crucial one of rebeveling the edge you have just trued and smoothed. Conceptually, there is nothing to it. You merely use the two grades of sandpaper, coarse first, to restore the original bevel. If, however, you are somewhat hesitant about your skills, this is the moment to consult your wood-working expert and/or drum-repairing expert. I am always more comfortable when I feel that my drum-working efforts are being supervised by a master craftsman (as opposed to being conducted by an unaided do-it-yourself klutz). But if you have great confidence in your own abilities, then by all means, have at it.

Last, run your piece of paraffin (or white candle) over the new edge of the drum until a thin coat of wax has been deposited wherever the edge will come into contact with the drum head. (You can spread the paraffin with your fingers for uniformity, removing or smoothing away any lumps.) This waxy layer acts as a lubricant, facilitating the unimpeded movement of the drum head and therefore making the drum that much more responsive. You should get in the habit of following this lubricating procedure whenever you remove and replace a head from a drum.



Lubricating the edge with a piece of paraffin (plumber's candle) after truing and rebeveling.

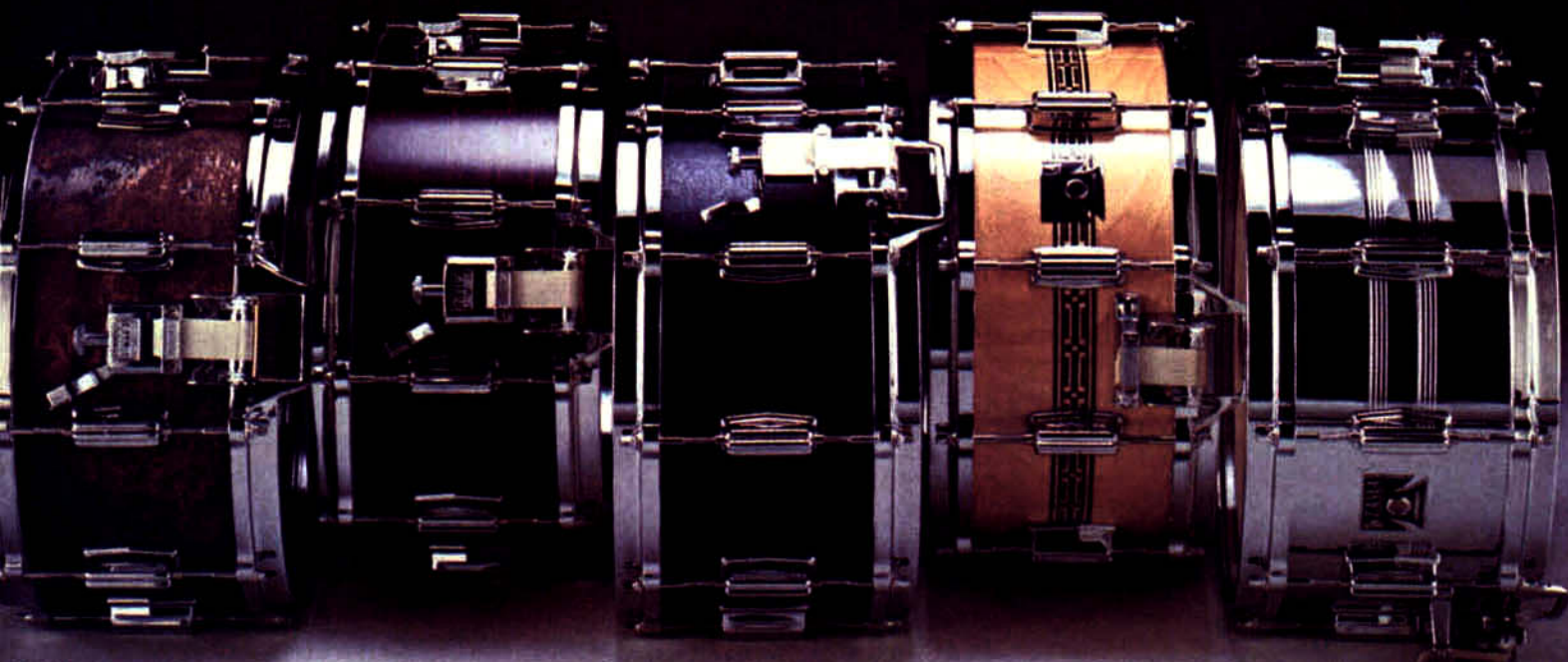
Incidentally, if the thought has crossed your mind that perhaps a drum can be out-of-round as well as out-of-true, you're absolutely right. It is precisely to prevent drums from developing this defect that, until recently, most drum manufacturers (Gretsch has for long been the exception) glued thick reinforcement hoops at each end of their wooden drums. Nonetheless, despite this precaution, some drums do develop deviations from perfect roundness. What is more, I know of no simple way such a defect can be corrected. As you might imagine, a drum that is significantly out-of-round is as hard to tune and as unprepossessing in sound as one whose edges are not true.

In Part Two I'll discuss a variety of techniques for renovating older drums. In the meantime, questions can be sent to me *c/o Modern Drummer*.

© Frank Kofsky, 1980-81, All Rights Reserved.



TAMA MASTERCRAFT SNARE DRUMS... 30 WAYS TO SOUND GREAT.



Bell Brass
BB-155
BB-156

Rosewood
RW-255
RW-256

Fiberglass
FG-355
FG-356

Artwood
AW-455
AW-456

Metal
8055
8056

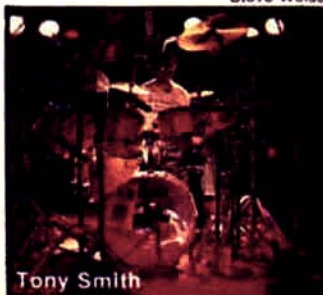


Mick Fleetwood



Liberty DeVitto

Steve Weiss



Tony Smith

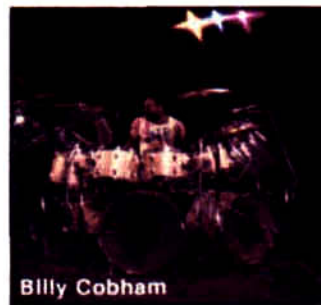
If you're in search of a signature sound, you'll find it in the sound of your snare drum. That's why there are 30 different ways to order a Tama Mastercraft Snare.

With five shell materials, including Tama exclusives like pure Rosewood and hand-cast Bell Brass, two shell depths (5" or 6½") three snare beds (steel, coiled Bell Brass and AC™ cable), Tama gives you many more choices than the nearest competition.

So don't settle for a sound that someone else thinks you should have, play a Tama Mastercraft Snare and sound great.



For a full color catalog send one dollar to: TAMA, Dept. MD, P.O. Box 469, Bensalem, PA 19020; 327 Broadway, Idaho Falls, ID 83401; 6355 Park Ave., Montreal, P.Q. H2V4H5



Billy Cobham



Lenny White



Stan Lynch

James Nyman

Duthart: continued from pg. 71

pressure. In Australia, it gets very hot. Down there they had several metal drums that collapsed.

MD: The wooden shell gives and takes.

AD: That's right. Now you take the metal there with the heat; once you get to a certain degree the drum collapses. It's a thin metal which is spun over on the edge and that makes it strong. But it's not as strong a wooden shell.

MD: Have you played the Premier *Resonator* double-shelled drum?

AD: I've only tapped it. Kenny Clare's idea. It sounded good.

MD: Do you foresee pipebands using double shelled drums in the future?

AD: I don't know. I've never tried it so I couldn't have an opinion on it until I try it out.

MD: Have you written any books yourself? Are there any Alex Duthart drum manuals?

AD: No, but I've started one.

MD: Will that be coming in the near future?

AD: Dear knows when! I've been asked to get quite a few different movements, and if I don't get it in print then somebody else is going to do it and they're going to reap the rewards. I think I should reap the benefits.

MD: Do you teach privately?

AD: I haven't got the time. I've got to work during the day and I've got to go two or three nights a week with the band.

MD: What do you think has been your biggest influence on bagpipe drumming and the development of it?

AD: First and foremost was A. D. Hamilton who is an orchestral drummer, he's about 82 now. He had an influence on me. My father had an influence on me. Then there was Jimmy Catherwood who was under A. D. Hamilton and Patty Donovan the drummer from Dublin. Also the leading drummer of the Glasgow Police Pipe Band, Alec McCormick. Those were the guys that I was under and then I was on my own.

MD: Is that when you joined the Shotts?

AD: No, I was the leading drummer in the D.L. Pipe Band for 11 years before I went to Shotts.

MD: What year did you join the Shotts?

AD: 1957. But I won the World Pipe Band Drumming Championship with my drum corps in the D.L. Pipe Band in 1953. We came out dark horses. In 1953 we broke through with the drum corps, and started winning.

MD: You've won as the World Champion Drum Corps in every decade since the 1950's, is that correct?

AD: Yes.

MD: Do you see that happening in the 1980's too?

AD: Oh, I don't know. I like to play, and as long as my hands and my mind can

memorize the settings, I'll play. Unless somebody comes up to me and says, "Look here, we've had enough of you." I wouldn't like that to happen. If my hands are not capable or my memory is not absorbing and holding things ... do you know how many settings we have to memorize to go out onto that field? There are seven tunes to a selection of music and there are two selections of music to learn. They (the judges) pick out one of these selections just before you go on to play. So that means you have fourteen minutes of memorizing to do. If you don't, you're not up to standard. So it becomes a memory test.

MD: Obviously, you are still growing musically. Are there any things you are looking forward to doing in the future as far as development of drumming styles in the pipe band?

AD: Well, I would like to progress. I've got quite a few things now which incorporate the Swiss style of drumming. But you've got to be very careful because the sounds that are good to listen to at certain tempos are certainly not the sounds to listen to at other tempos. It's how you can utilize certain phrases and put them into your idiom. It's not always possible to do. It's hard to be original, to try and make things new all the time. It's very hard to do that.

MD: Are there any other drummers in Scotland that equal your ability?

AD: There are many good instrumentalists in the world. But in this pipe band game you not only have to be a good snare drummer you have to be quite a good composer and arranger as well. There's no book that you can go to and draw scores from. This is what I would like to be able to do. There's no use in having all this material of mine if it's not available for someone to look at. Give me six months off at my job and pay me my wages and I'll get my book out. I've got to work for a living. And when I come home at night, I've got to do two nights with the band. I've got to make up material and you don't do that in ten minutes. So, I'm pretty busy keeping abreast of things. What I was going to do was to compile a book of drumming scores. Now can you imagine, you get this book of mine and the first thing you open to is "Capt. Colin Campbell," a strathspey. Now, what good would it be?

MD: Yes, if you weren't aware of the notations and things.

AD: You'd say how the hell does this guy play this and how does it work in, man? There's a Book I and Book II, the Scottish Pipe Band Association book, now there's a start. What I've got to do is my method, going from point A to point B or point Z. That's what's got to be done.

ATTENTION DRUMMERS & DRUM TEACHERS
Sonny Igoo's
"GET YOUR FILLS TOGETHER"
 is used and recommended by Ed Shaughnessy, Louis Bellison, Dan D'imperio, Peter Erskine, Butch Miles, Mel Lewis, Bob Rosengarden, Joe Cusatis, Roy Burns and George Gaber
HOW ABOUT YOU?
 Price \$6.50 + \$1.00 postage & handling in USA (N.J. residents add 5% sales tax)
 Send check or money order to
SONNY IGEE
PO BOX 202
EMERSON, NJ 07630

MELODY AND HARMONY ON THE DRUM SET
 by Ralph LaFemina, Ph.D.
 is a revolutionary reconception of the role and purpose of the drum set in music. This text enables the performer to actually play melodies, bass lines and harmonic progressions on the drum set as accompaniment or in solos. Thorough and systematic, the text is in three sections: I. THEORY (sound, pitch, timbre, loudness, overtones, drums and pianos compared, etc.); II. MELODY (transcribing melodies for drum set, melodic analysis, drum set scales, range, the phrase, etc.); III. HARMONY (Bass lines, blues and latin, two part harmony, chords on drum set, arpeggios, etc.).
 Spiral bound. Over one hundred pages.
 Eighty examples. Limited first edition.
 Send fifteen dollars check or money order or for further information to Ralph LaFemina, Ph.D. 370 North Ocean Avenue, Patchogue, NY 11772.

ATTENTION DRUMMERS
Students-Teachers-Professionals
WHAT IS "PARA-ROCK"?
 one of the many features in
Al Humphrey's "ADVANCED ROCK"
 Price \$5.95 plus \$1.00 shipping and handling. Send check or M.O. to:
DRUM BOOK MUSIC
 Box 63, AH,
 North White Plains, N.Y. 10603

AUTHOR • TEACHER • DRUMMER
—AL HUMPHREYS—
Writer of "Advanced Rock"
 New Free Catalog
 MODEL NO. 3
"PRO" DELUXE

 45 Models Available
"Set-the Pace" PEDAL PRACTICE PADS
 Ralph C. Pace
 Box 63, AH, North White Plains, NY 10603

there are some things that are going to stay constant and good all the time like Count Basie. He could be 9,000 years old, he's always going to be a great musician and a loveable character. With me, as a drummer, I just feel that there are so many new things that are always happening and that's the way my life is structured. I'll keep on doing some of the things, but all the newness is the idea of excitement to me."

Last year's big excitement was the reenactment of Slingerland's National Drum Contest.

"From the experience of the Krupa contest, I sat down with Larry Linkin, the President of Slingerland, and told him some of the pluses and minuses of the contest. In the Krupa contest, we had to play along with his record of "Drum Boogie" and of course, all through that record, you could really hear the power of Gene. For another drummer to sit down at a set of drums and play with Gene playing on the record was difficult. The idea was to play along with that record without missing a beat. So, I decided to make a record with my band without me and then have the player supply the rhythm. That way, he wouldn't have to listen to me and he could put on a headset and play like he

was playing in my band. One of the other things we felt that we needed to do was to make sure the four finalists would be able to play with my band, because they would have been playing with the record up to that point. We also wanted to make sure that at the local, regional and semi-finals, we had competent drum teachers and players as judges, which unfortunately, we didn't have with Gene.

"We tried to look at each player and what they did with the band and how they played the number and backed up a solo, what they did in ensemble, how they blended in with the rhythm section and then their solo and the continuity and what kind of story it told. Years ago, we said you had to start the solo, then have a quiet part and then wind up bombastic like. Today it is a lot more open. I've seen guys end a solo really quiet and it's tremendous. As long as they're able to communicate that story over to the audience, it's a good solo.

"All the guys were great players. Each one of the 13 semi-finalists could have been the first place winner. I've been very pleased, though, because I found out that not only has the winner benefited from the contest, but many of the 13 semi-finalists have already been getting gigs. I was really happy to give some young guy a shot like I had," he smiled.

With his busy schedule, it would be very easy for Bellson to not stay actively concerned about young drummers, but that is far from the case.

"People have been nice to me throughout the years, and I can't forget that. To me, the young kids, like our next door neighbor who is a drummer, Dave Black, are the future, and you've got to pass along some things that will help them out so they can, in turn, help somebody else out. I enjoy doing it.

"I think every drummer should do what this young man, Dave, has done and is doing, and that is not just being content with getting a set of drums. If you make up your mind that you really want to get into it, then I think it's important to take advantage of the high schools and the colleges, because these guys are getting so much knowledge. I know Dave has access to playing with an exceptional band at the California State University at Northridge, and not only that, but getting into percussion and he's writing and composing. Then when you do get on your own, you've got something to work with.

"I'm doing some thing I love doing, so therefore, it doesn't become a job," he concluded. "It's a lot of work, but it's pleasant work."



DEAL YOURSELF A WINNING HAND



The Percussion Program

To be the best, you have to train with the best. At the Dick Grove Music Workshops, you do just that with successful pros like these. The combination of top flight professionals, no nonsense curriculum and lots of practical experience make the Workshops' Percussion Program unbeatable for the career-bound musician.

The full-time, 40 week Percussion Program will help you get it together and achieve your goals. It offers you an organized, concentrated study of all mallet instruments. Your progress is assisted by the most impressive group of successful percussion pros ever assembled to teach. You cover sightreading, modern harmony, keyboard and transposition as well as improvisation, styles and technique. In addition to your classes, you receive private lessons from top pros.

In the Percussion Program, you play, play, play. Hands-on experience is the key to facility so you learn on over \$12,000 worth of drums and percussion equipment. With the class limited to 12 students, you have plenty of opportunity to put your learning into practice.

If you want to be a pro, the Percussion Program can be your ace in the hole. The course begins this January. Applications are now being accepted for the 12 places available. Call or write today for our free 24 page catalog. It contains complete information including the availability of federal financial aid.

Attention musicians outside California: Get information immediately. Call toll free **1-800-423-2283** (in California call **213-985-0905**)

Dick Grove Music Workshops, 12754 Ventura Boulevard, Suite D, Studio City, California 91604

JUST DRUMS

Percussion Highlights From the National Association of Music Merchants Expo

reported by
Clint Dodd

Dennis LaBrecque demonstrates a new line of **STAR INSTRUMENTS'** electronic drums with overlapping ranges and controlled resonance. New feature called "run" changes pitch automatically in either direction. (Right)



LUDWIG DRUM COMPANY presented their new multi-unit drum set. (Below)



Many of **LUDWIG'S** new sets are made from natural mahogany. (Below)



SLINGERLAND featured their new line of stronger hardware called *Grand Stands*. (Below)



The **ZILDJIAN** display also presented a variety of deep ride cymbals. (Left)



A stronger line of *Black Chrome* hardware was another **SLINGERLAND** offering. (Right)



Stan Zimmerman of **DECATUR INSTRUMENTS** with a new 4 octave rosewood marimba. Zimmerman also displayed a complete line of marching and concert mallet percussion. (Above)



NORTH featured their standard drum sets and marching percussion with projectable sound shells. Shells are fiberglass with curved bottom rims. (Above)

CARROLL SOUND of New York displayed many varieties of ethnic hand drums. (Below)



SYNDRUM presented their *Duraline* heads made from a synthetic material called Kevlar. Heads are claimed to be virtually unstretchable offering accurate pitch response and the elimination of high overtones (right)



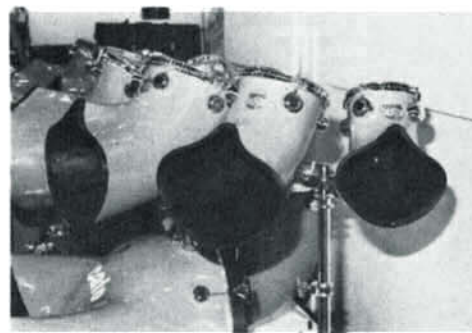
Spokesman Charlie Roy stated that **GRETSCH** recently spent one-quarter of a million dollars on new hardware. Pictured is Doug Thorngren, drummer with Johnny Mathis. (above)



Part of the **GON BOPS OF CALIFORNIA** line that includes seven sizes of conga drums in eight different models, (above)



SPECTRASOUND PERCUSSION featured *Bunken* drum sticks and the newly improved *Mark Tree*, (above)



STACCATO DRUMS of England displayed their exclusive hand laminated fiberglass sets. Dayne Marshall of Staccato says the design of the drum makes it very versatile for recording. The unconventional shape is for studio miking purposes and the drums are hand made, (above)



An illustrious group at the **REMO/PRO MARK** booth pause to pose for MD's roving reporter. Pictured left to right, Vic Firth, Lloyd McCausland and Remo Belli of Remo, Inc., famed artists Roy Burns and Louie Bellson, and Pro Mark President, Herb Brochstein. (above)



New from **MUSIC ACCESSORIES** were *Egg Heads*, an harmonic hoop that fits under the head to eliminate unwanted overtones. Available in all standard sizes, (above)



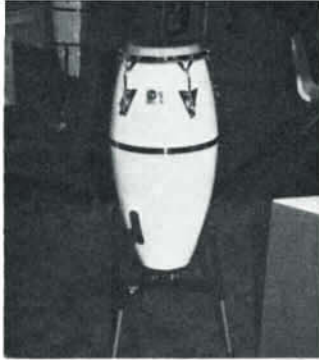
REMO'S new chain drive rapid tuning *Roto-Tom*. (left)



TAMA DRUMS had numerous sets on display including many of the new *Bird's Eye Maple* shell construction, (above)



A new line of maplewood drum sticks from **CALATO/REGAL TIP**. (above)



LATIN PERCUSSION had many new instruments on display including a *Requito* conga drum, adding a fourth drum to the standard set of three. All of the drums have been constructed 2" higher and are more tapered, (above)

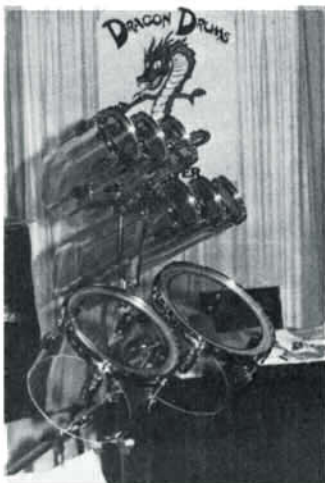


Spyder Stands from **CMT INDUSTRIES** were designed by a team of engineers to create a drum throne for maximum comfort. The shaft is an adjustable pneumatic cylinder with a shock absorbing system, ball bearing swivel action, and seven inches of height adjustment at the touch of a lever, (left)

From **SONOR DRUMS** comes the *Signature Series*, Bubinga wood sets constructed from 12 ply shells. Bubinga wood comes from the Cameroons on the West African coast, (right)



DRAGON DRUMS featured a unit of six seamless acrylic shelled drums with 6" head diameters mounted on a single stand. Other models include 8", 10" and 12". Drums are designed for tonal projection, (right)



Rims (Resonance Isolation Mounting System) from **GAUGER PERCUSSION** is a new mounting system for shell mounted drums that takes the pressure off the shell to allow for a more natural sound, (above)



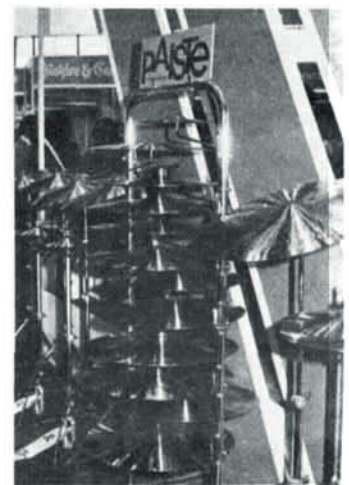
ROGERS DRUMS displayed their new *Series 2* sets featuring shells constructed from acoustically engineered Fibrex to produce a full sounding, light-weight drum. Available in Ebony and New England white, (above)



Mikes designed to fit onto the drum rim or onto stands from **ELEK-TREK** can be installed in minutes with custom designed clamps made to fit any part of the drum set. (above)



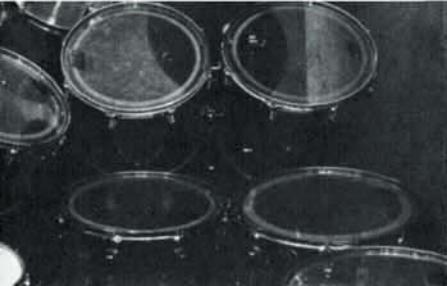
Harvey Mason, who is now with the **PREMIER DRUM COMPANY**, demonstrates his ability on a set of copper shell Premier's, (above)



A full line of **PAISTE CYMBALS** on display, (above)



YAMAHA INTERNATIONAL of Buena Park, California, (above)



Deadringer from **SILVERSTREET** is a special density polyester foam with a 3M adhesive strip that attaches to the bottom of the batter head to eliminate upper harmonic rings. Available in assorted sizes and colors, (above)



The **DRUM WORKSHOP**, is now making maplewood DW drum sets with 6 ply shells. Also on display were brass shelled snare drums and 6" and 8" maple snare drums, (above)

A large variety of hand made metallic and non-metallic Latin and African percussion instruments were shown by **JOPA PERCUSSION**, (right)



CALZONE presented their heavy duty cases with foam rubber insulation. (left)



Sue Vogel and Bob Beals of **EVANS DRUM HEADS** displayed their new black drum heads, currently available for bass drums only, (left)



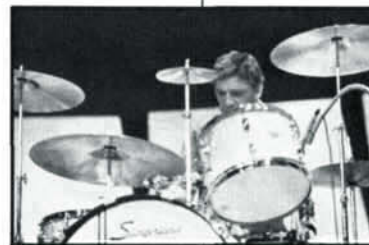
D'ALEO'S OF CALIFORNIA featured the *Rug Caddy*, a combination drum set rug and carrying case that holds up to eight stands securely fastened with velcro straps, (above)



CAMBER cymbals and drum sticks displayed nine models of hickory drum sticks, individually crafted, finished and hand matched. Also on display were several varieties of cymbals made from brass, nickel silver and bronze, (above)

NEXT ISSUE

MD CELEBRATES ITS 5th ANNIVERSARY with...



BUDDY-Revisited

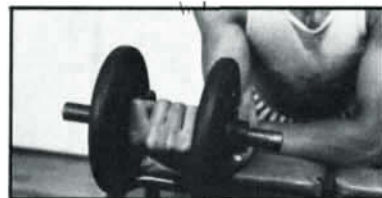
Plus, a special MD Flashback, with a look towards the future.



ROCK DRUMMERS OF THE 80's



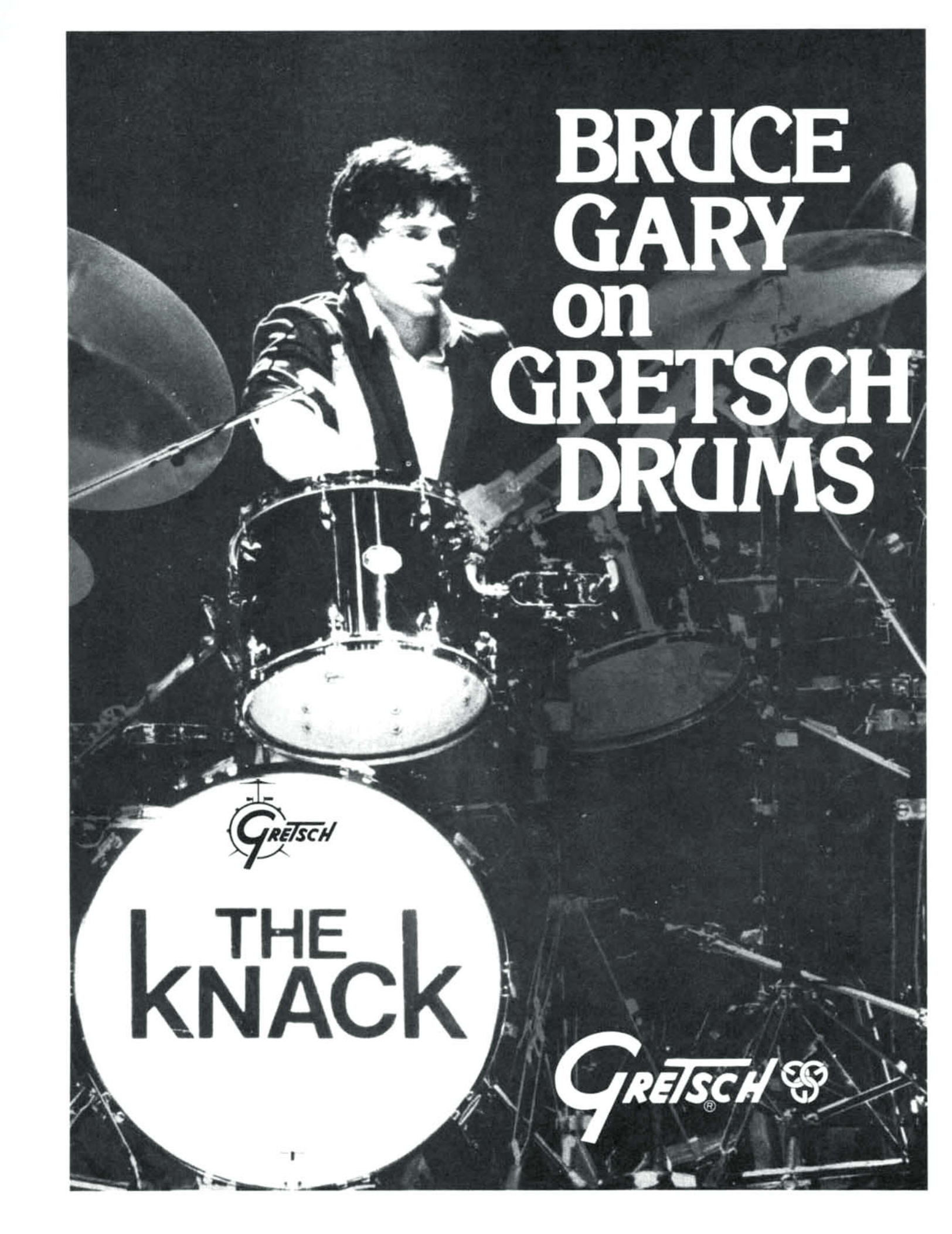
THE GREAT JAZZ DRUMMERS: PART 4



DRUMS AND WEIGHTLIFTING?

AND MUCH MORE

DON'T MISS IT!

A black and white photograph of a man, Bruce Gary, playing a Gretsch drum kit. He is wearing a dark jacket over a light-colored shirt. The drum kit includes a snare drum, a bass drum, and several cymbals. The background is dark, and the lighting is focused on the drummer and the drums.

BRUCE GARY on GRETSCH DRUMS



THE
KNACK



**"Zildjians are
music to my ears."
Louie Bellson**



Zildjian

The only serious choice.

Avedis Zildjian Company
Cymbal Makers Since 1623
Longwater Drive
Norwell, Mass. 02061 USA